4151

The Travelling Companion

H. Newbolt

C. V. Stanford

Pianoforte Score

BOUND BY [illegible]

4151
910
(81-66.)

The Travelling Companion.

Opera
in
four Acts
written by
Henry Newbolt.
composed by
Charles Villiers Stanford

Op. 146.

Arranged for Piano & Voice by the Composer.

The property of Sir Charles Stanford
9 Lower Berkeley St
Portman Square
London, W

Characters

The Princess.	Soprano.
Two Peasant girls.	Soprano & mezzo Soprano.
John.	Tenor
The Travelling Companion.	Baritone
The King	Bass Baritone
The Wizard.	Bass
The Herald	Baritone.
Two Ruffians.	Baritone & Bass.

+

Chorus of Peasants, Goblins &c.

Time

About the 15th century.

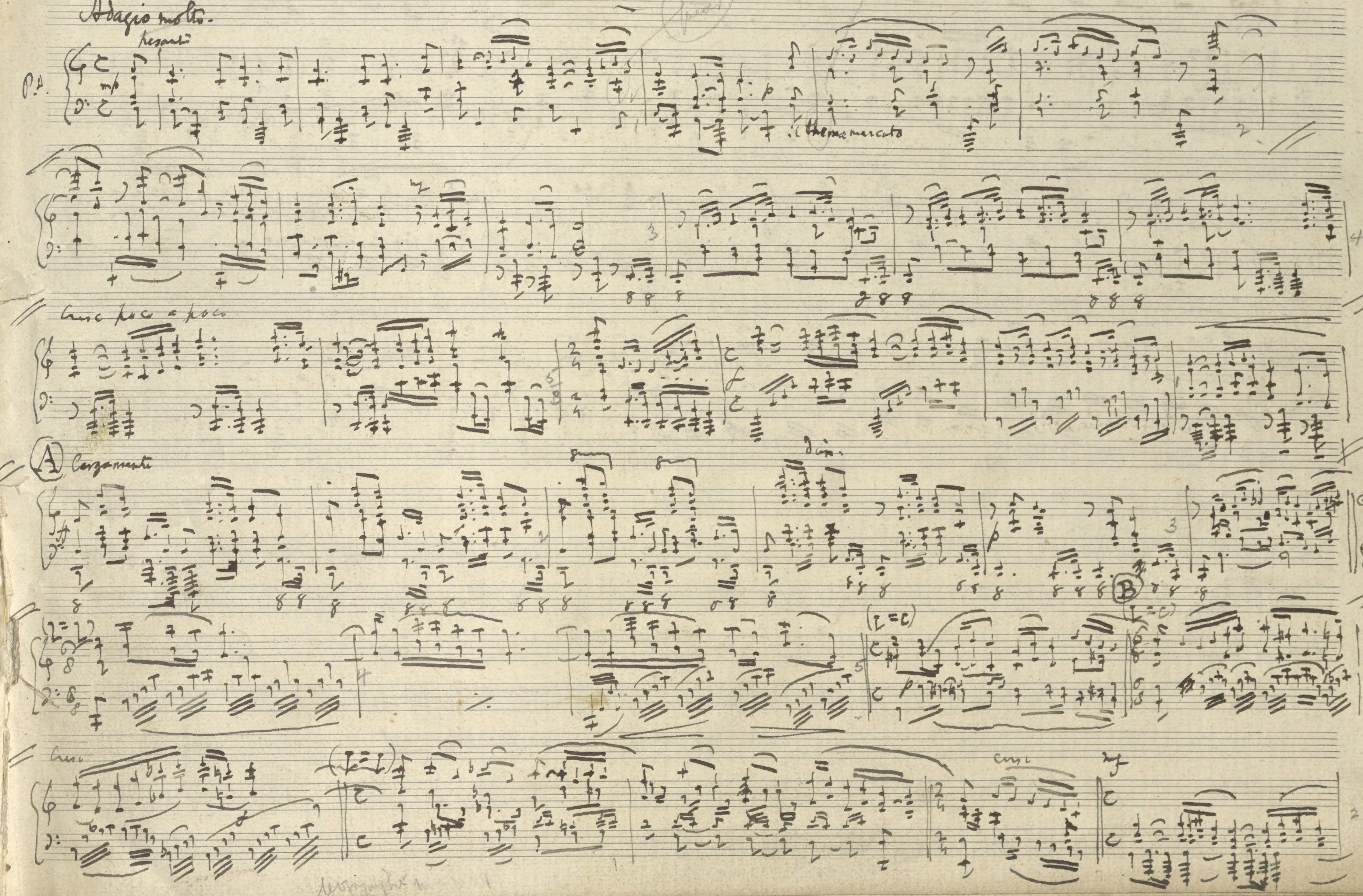
+

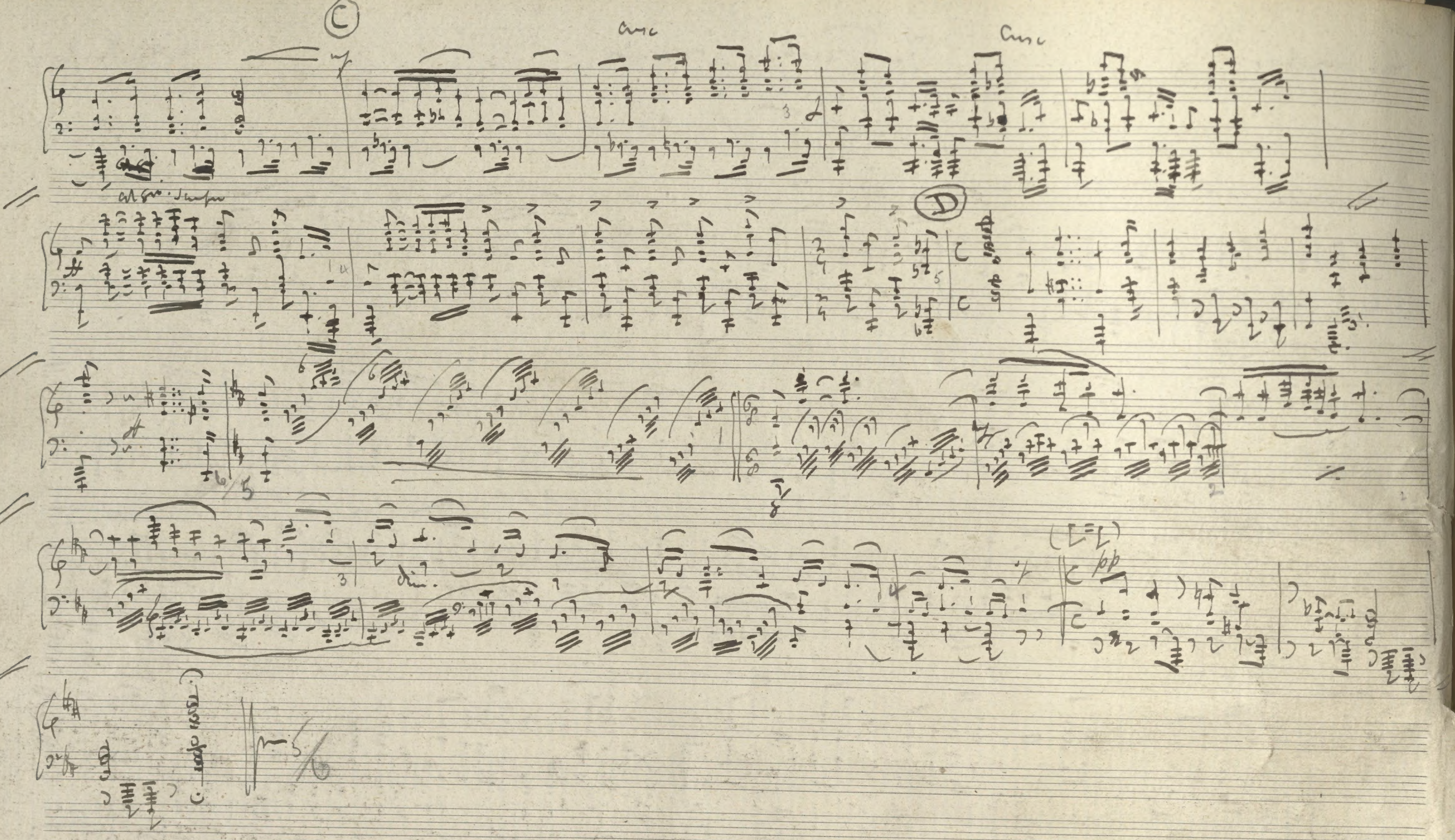
Scenes.

Act I.	Sc. I.	a Church
	Sc 2.	a Country Road
Act II.		The Palace Square
Act III	Sc I.	The Palace Square
	Sc II.	The Wizard's Cave.
Act IV.		The Palace Square.

Henry Newbolt. The Travelling Companion. C V Stanford

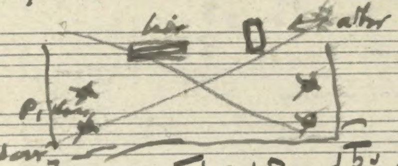
Prelude



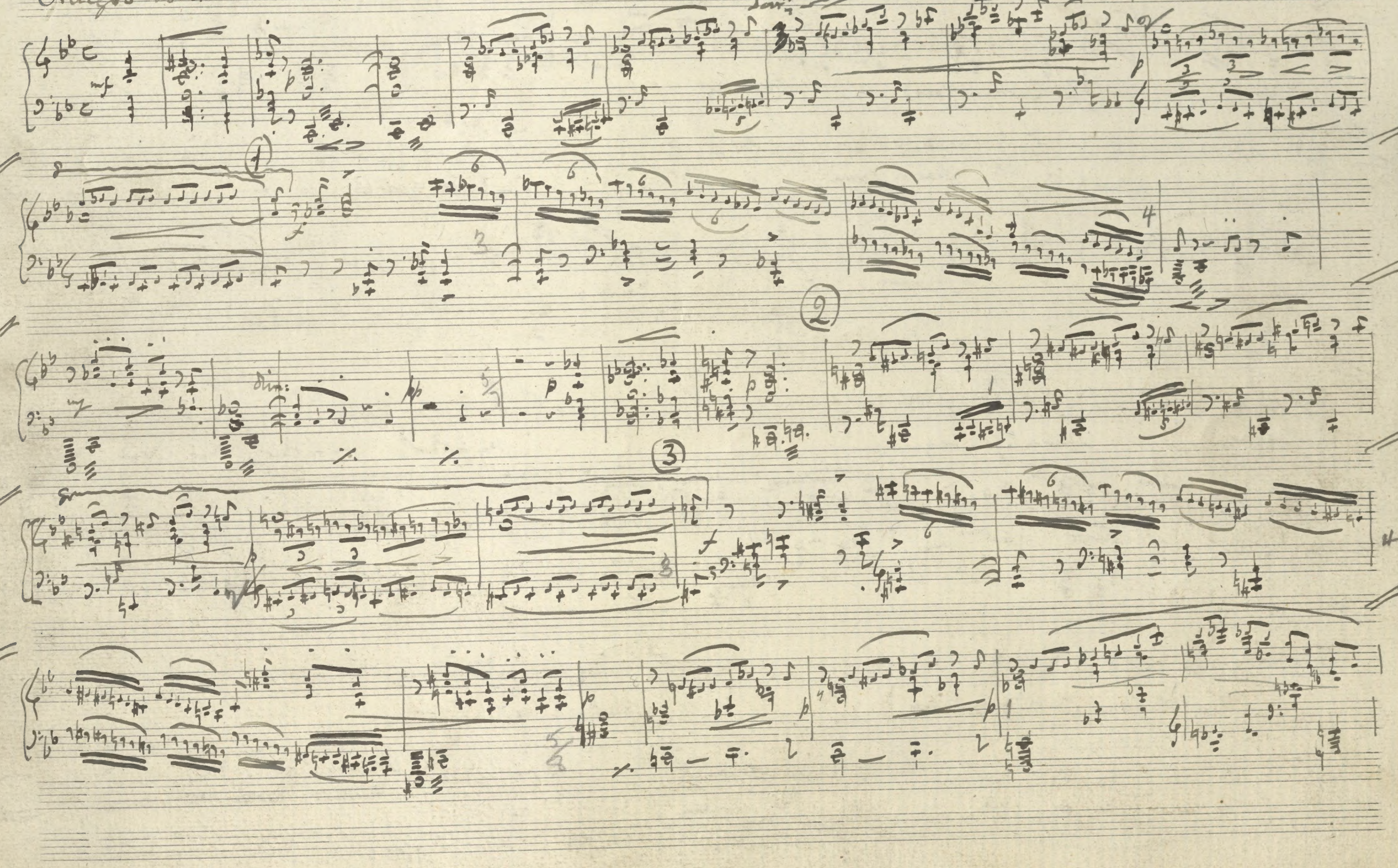

C
cresc
cresc
D
dim.

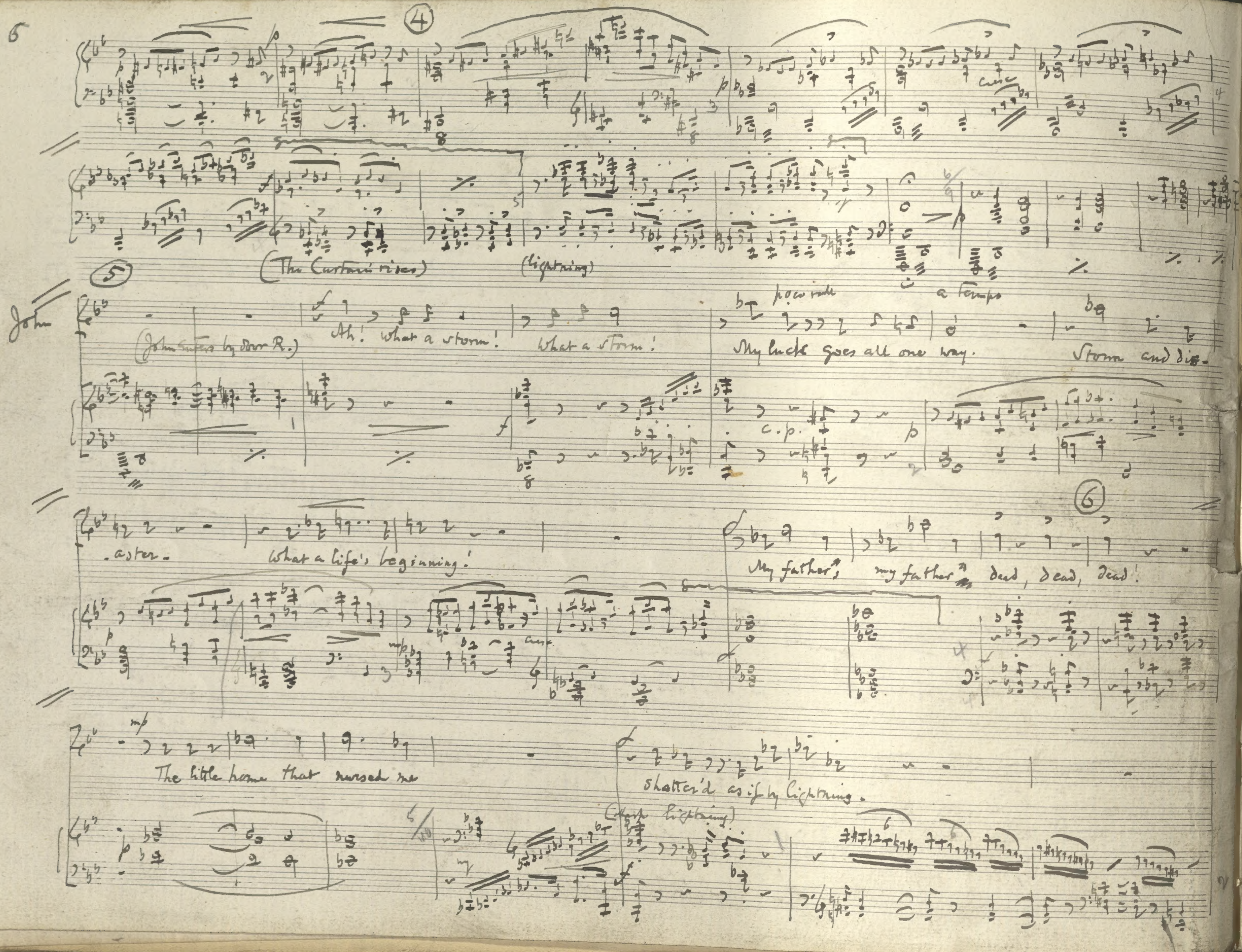
Act I.

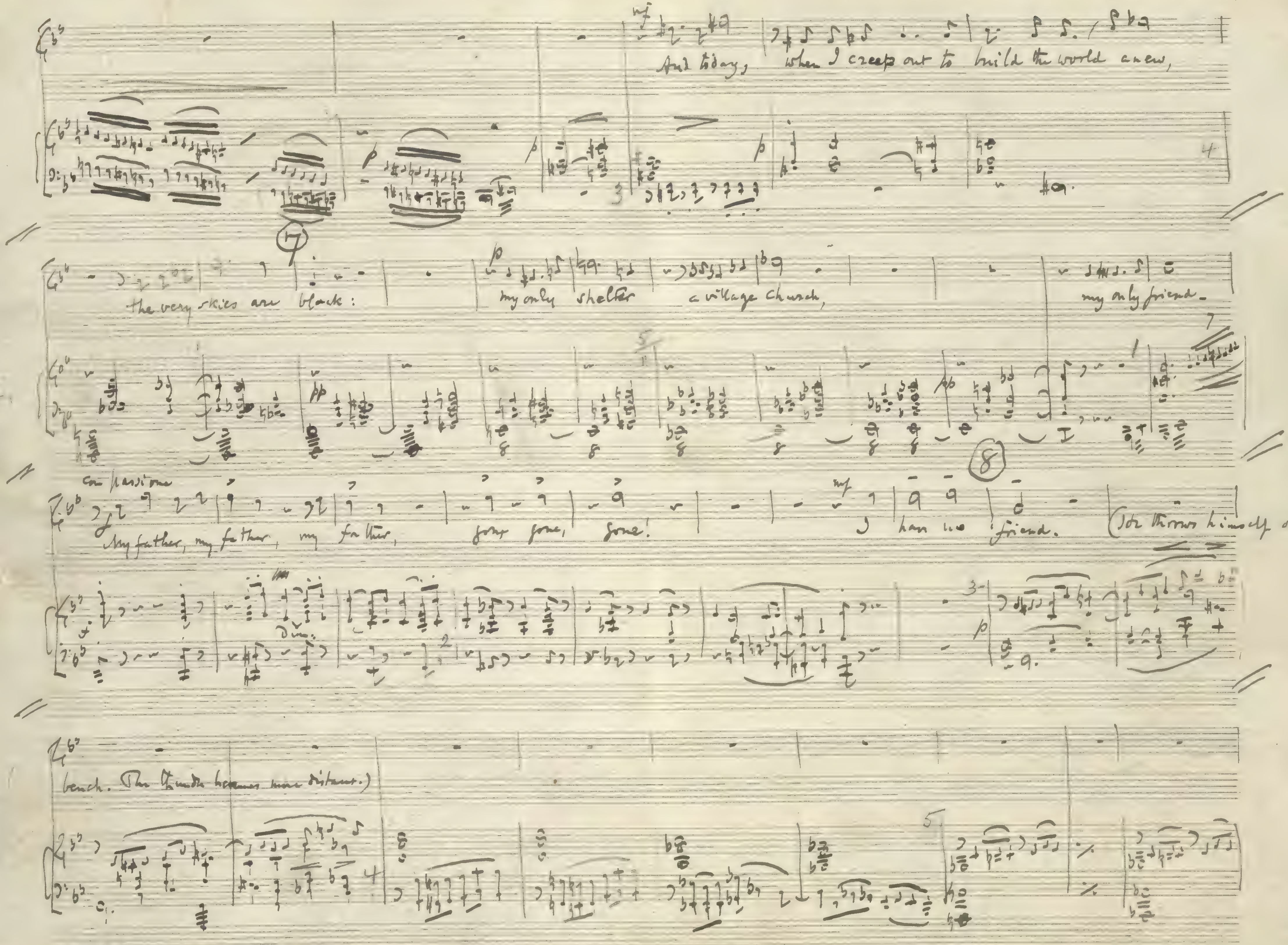
Scene. The interior of a church at night, very dimly lighted: before an altar (L) a dead man, lying on a bier, awaiting burial. A storm is raging outside.

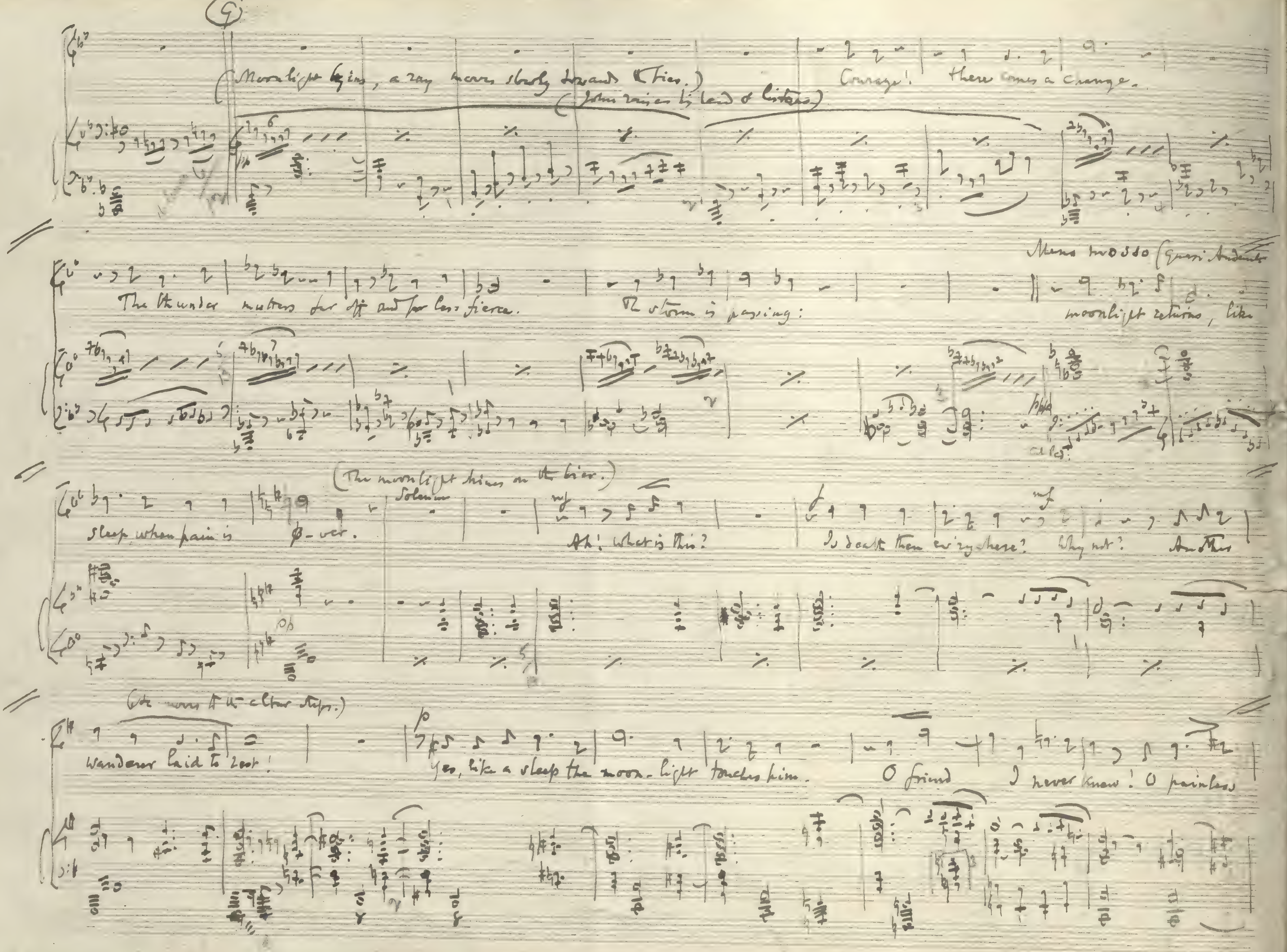


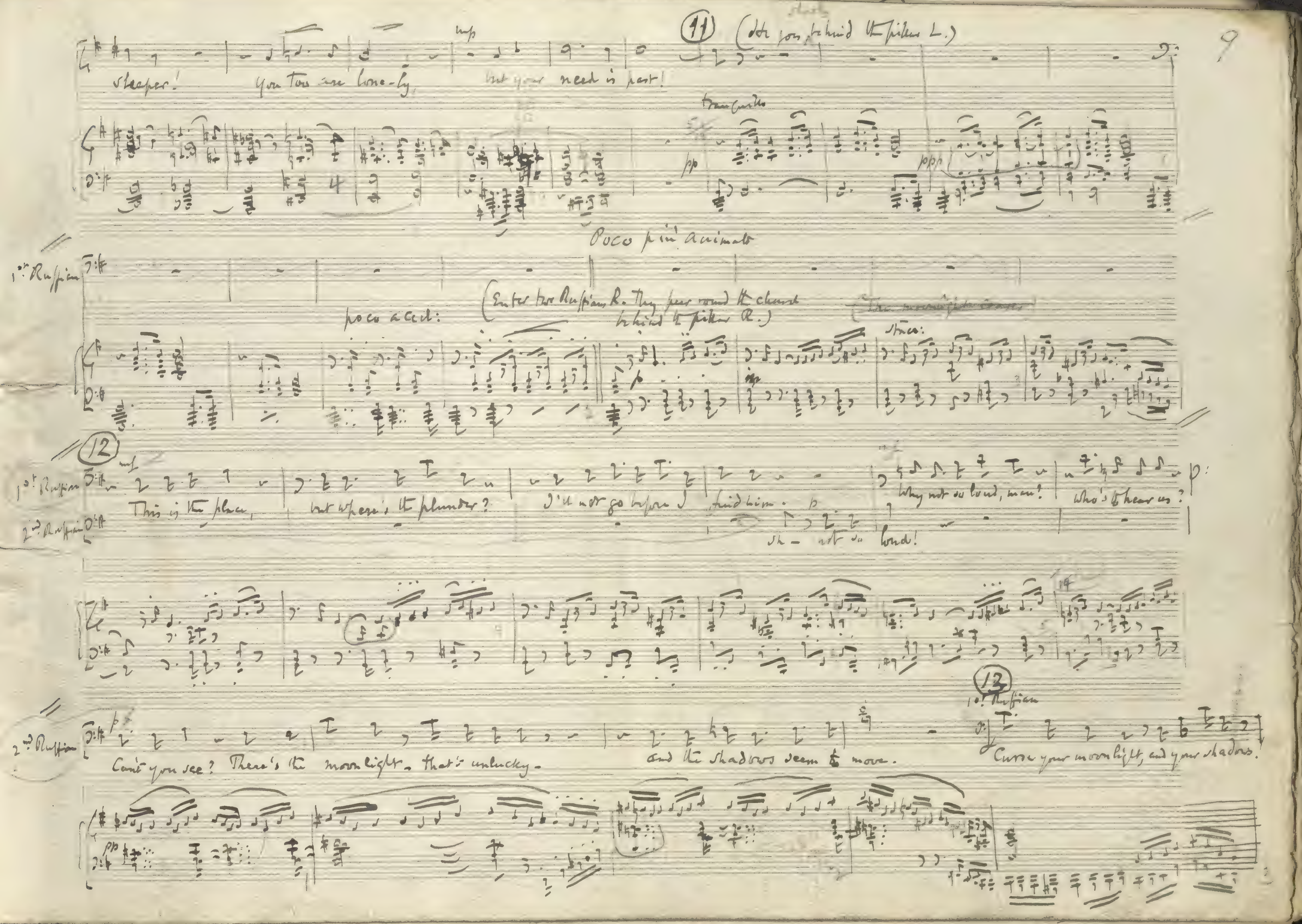
Allegro Moderato

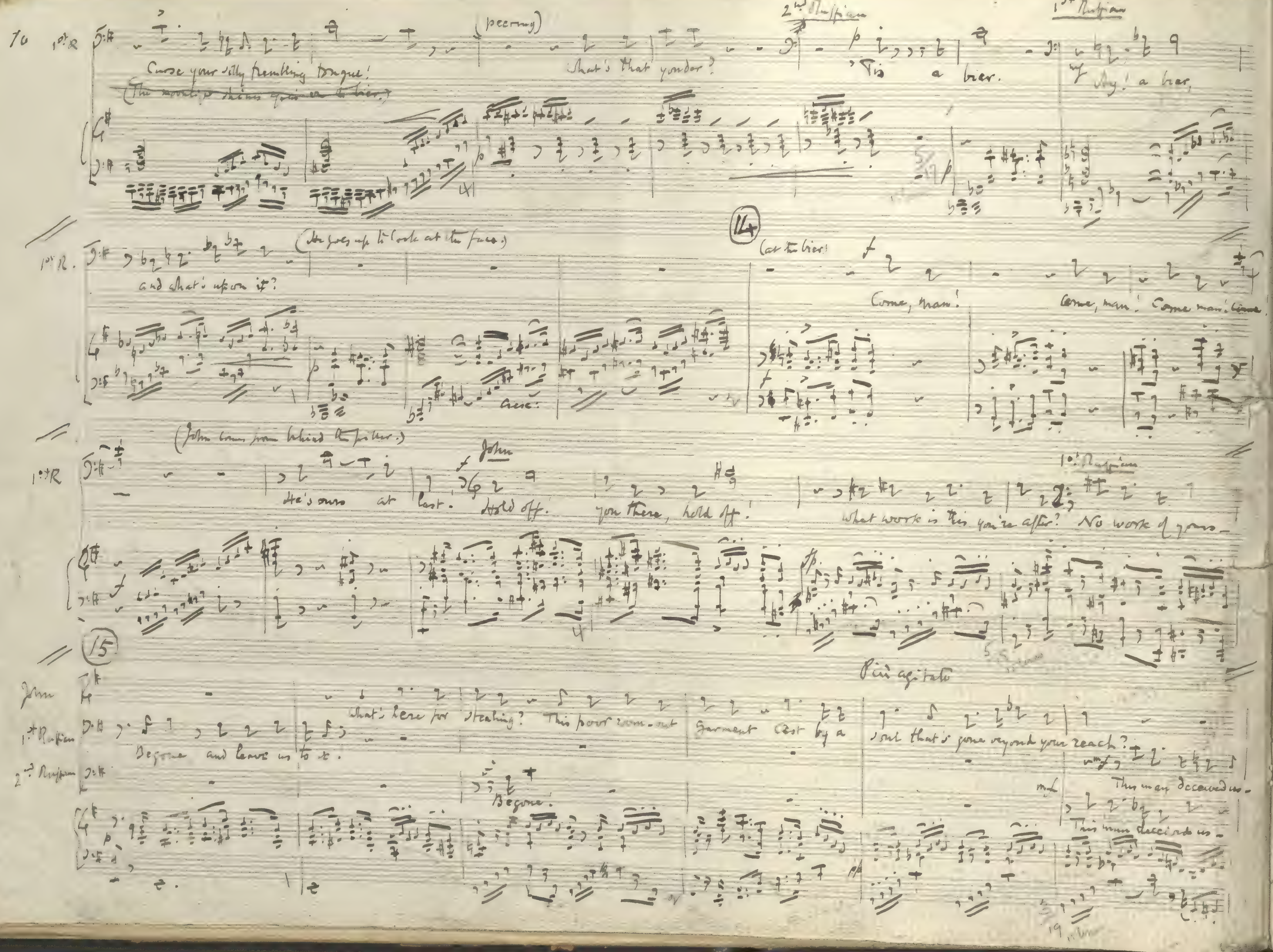


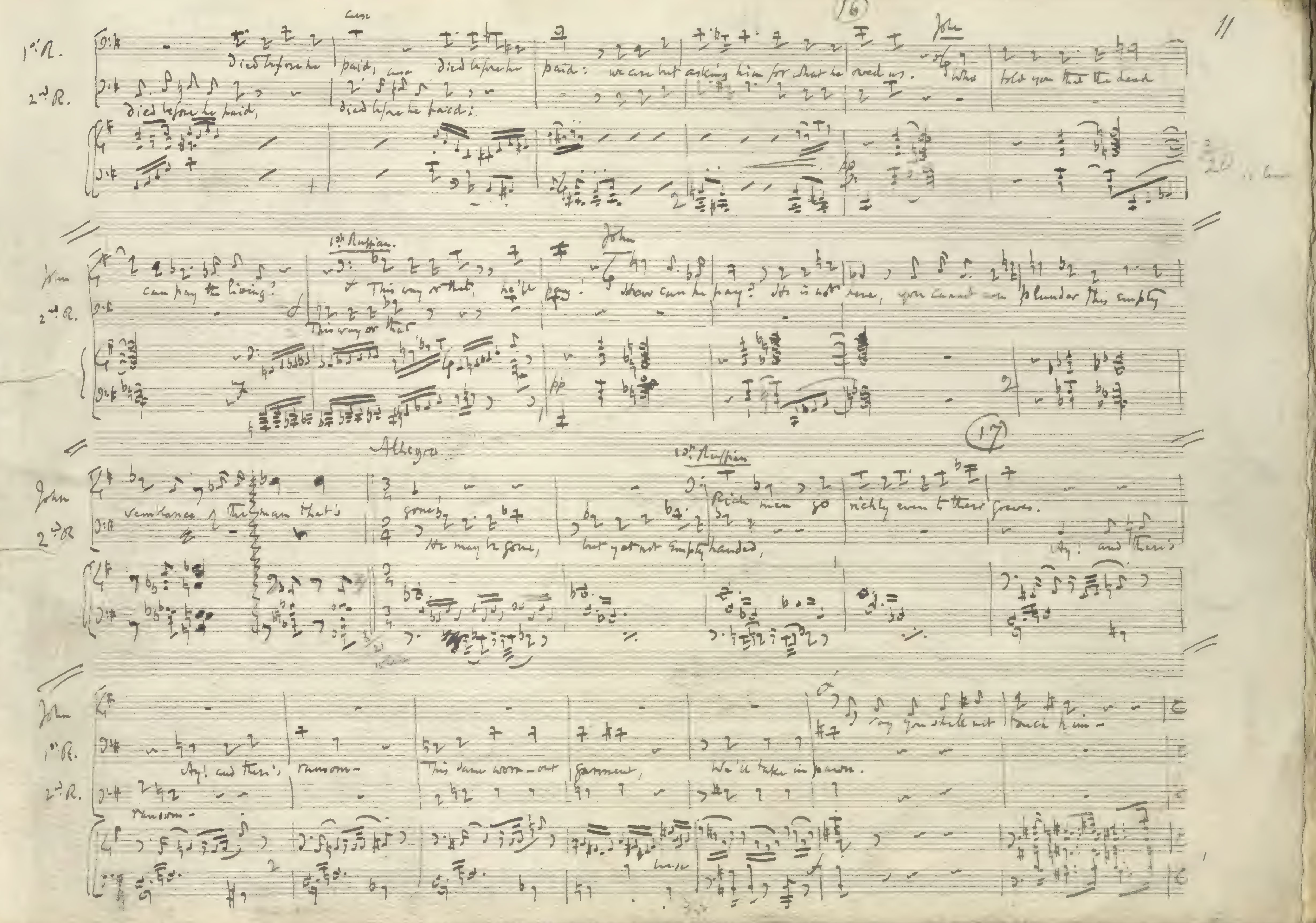

4
(The Curtain rises)
(lightning)
5
John
(John enters by door R.)
Ah! what a storm!
What a storm!
poco rall
a tempo
My luck goes all one way.
Storm and dis-
-aster.
What a life's beginning!
6
My father's, my father's dead, dead, dead!
The little home that nursed me
shatter'd as if by lightning.

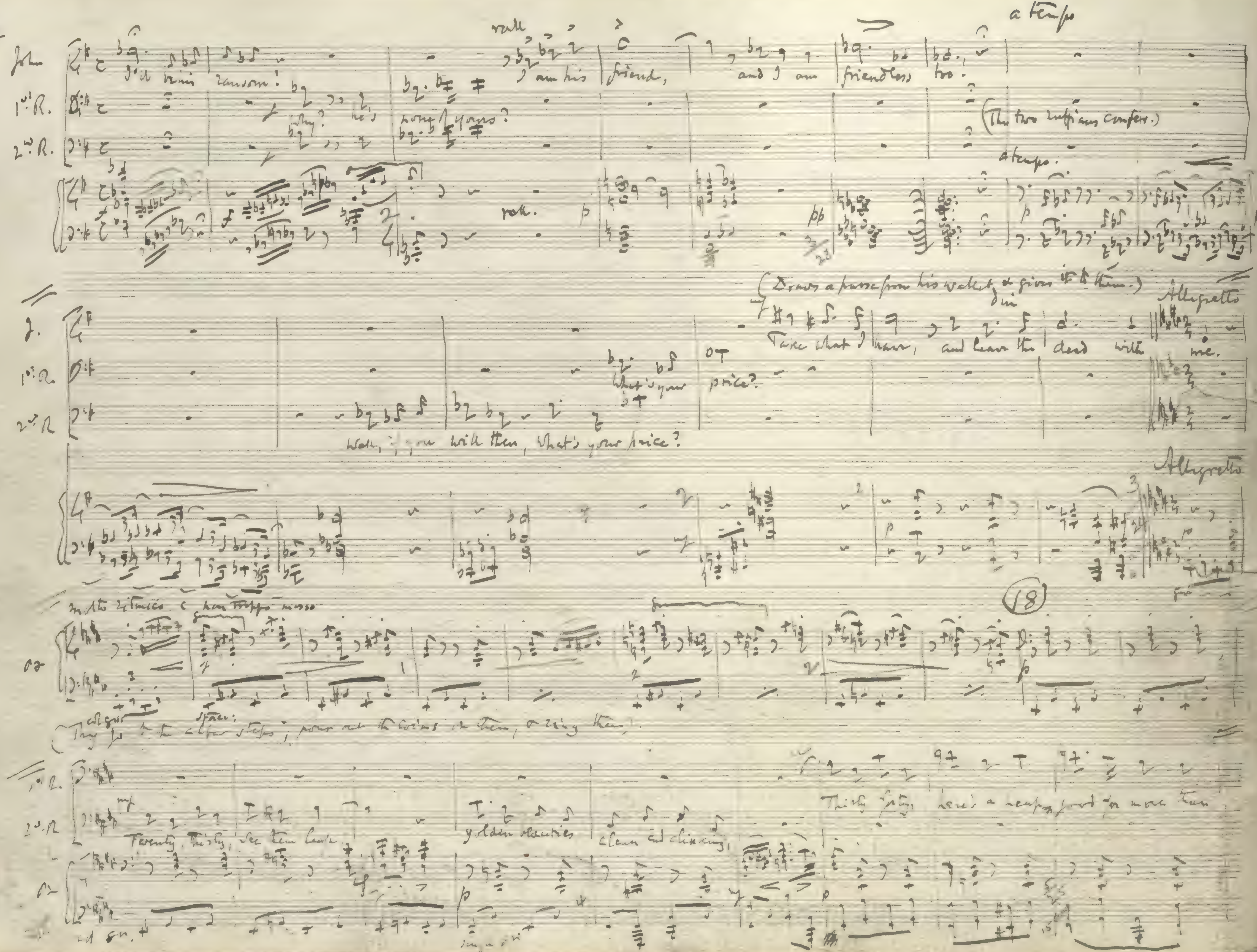

mf
And today, when I creep out to build the world anew,
the very skies are black:
p
my only shelter a village church,
my only friend.
7
con passione
My father, my father, my father, gone gone, gone!
mf
I have no friend.
8
(He throws himself on a bench. The thunder becomes more distant.)
p

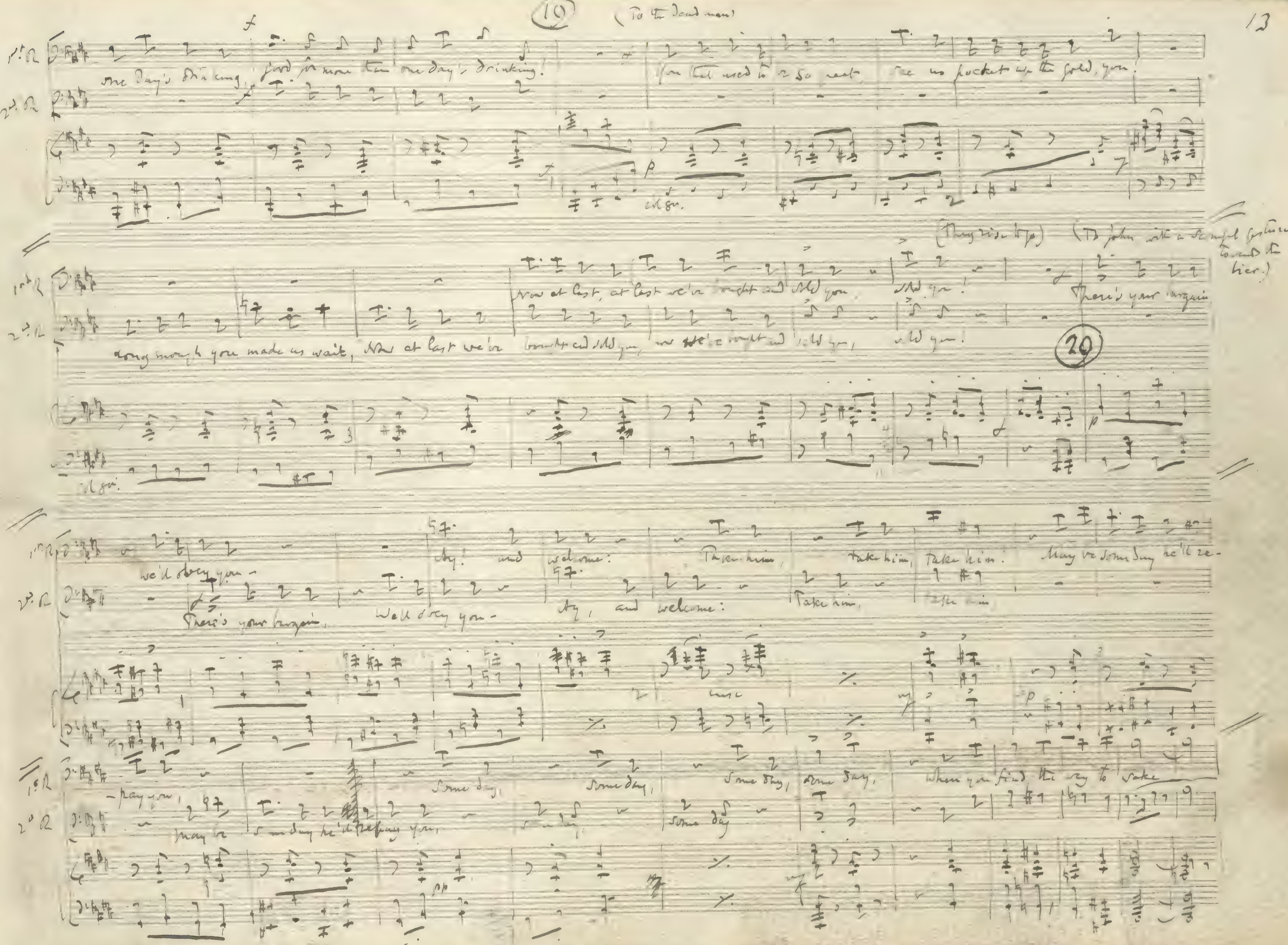

9
(Moonlight begins, a ray moves slowly towards the bier.)
(John raises his head & listens)
Courage! there comes a change.
The thunder mutters far off and far less fierce.
The storm is passing:
Meno mosso (Quasi Andante
moonlight returns, like
(The moonlight shines on the bier.)
Solenne
sleep when pain is o-ver.
Ah! what is this?
Is death then everywhere? Why not? Another
(He moves to the altar steps.)
wanderer laid to rest!
Yes, like a sleep the moon-light touches him.
O friend I never knew! O painless

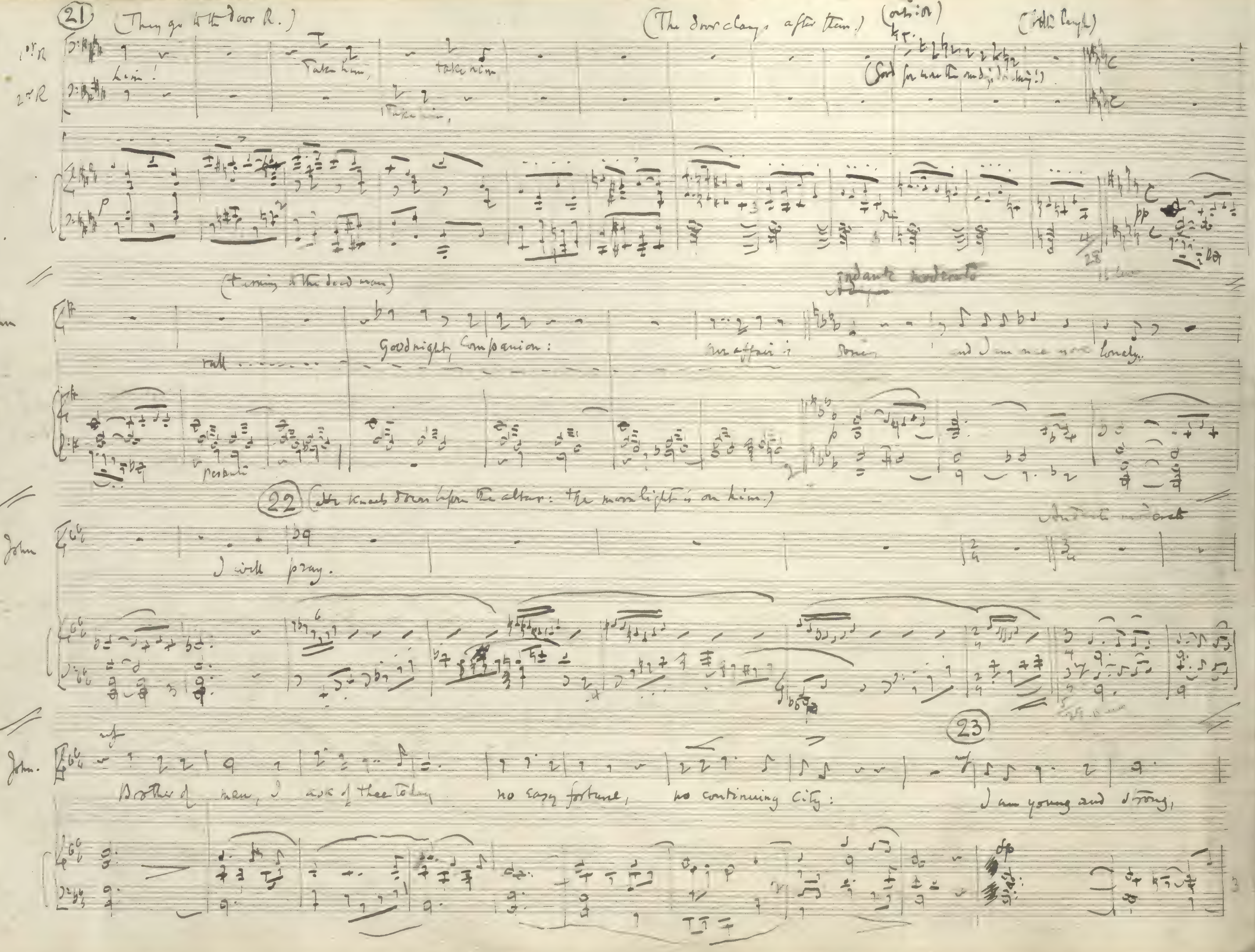

11
(slr goes behind the pillar L.)
sleeper! You too are lone-ly, but your need is past!
Tranquillo
Poco più animato
1st Ruffian
poco accel:
(Enter two Ruffians R. They peer round the church behind the pillar R.)
Strings
12
1st Ruffian
This is the place, but where's the plunder? I'll not go before I find him.
Why not so loud, man! Who's to hear us?
2nd Ruffian
Sh — not so loud!
2nd Ruffian
Can't you see? There's the moonlight — that's unlucky — and the shadows seem to move.
12
1st Ruffian
Curse your moonlight, and your shadows.

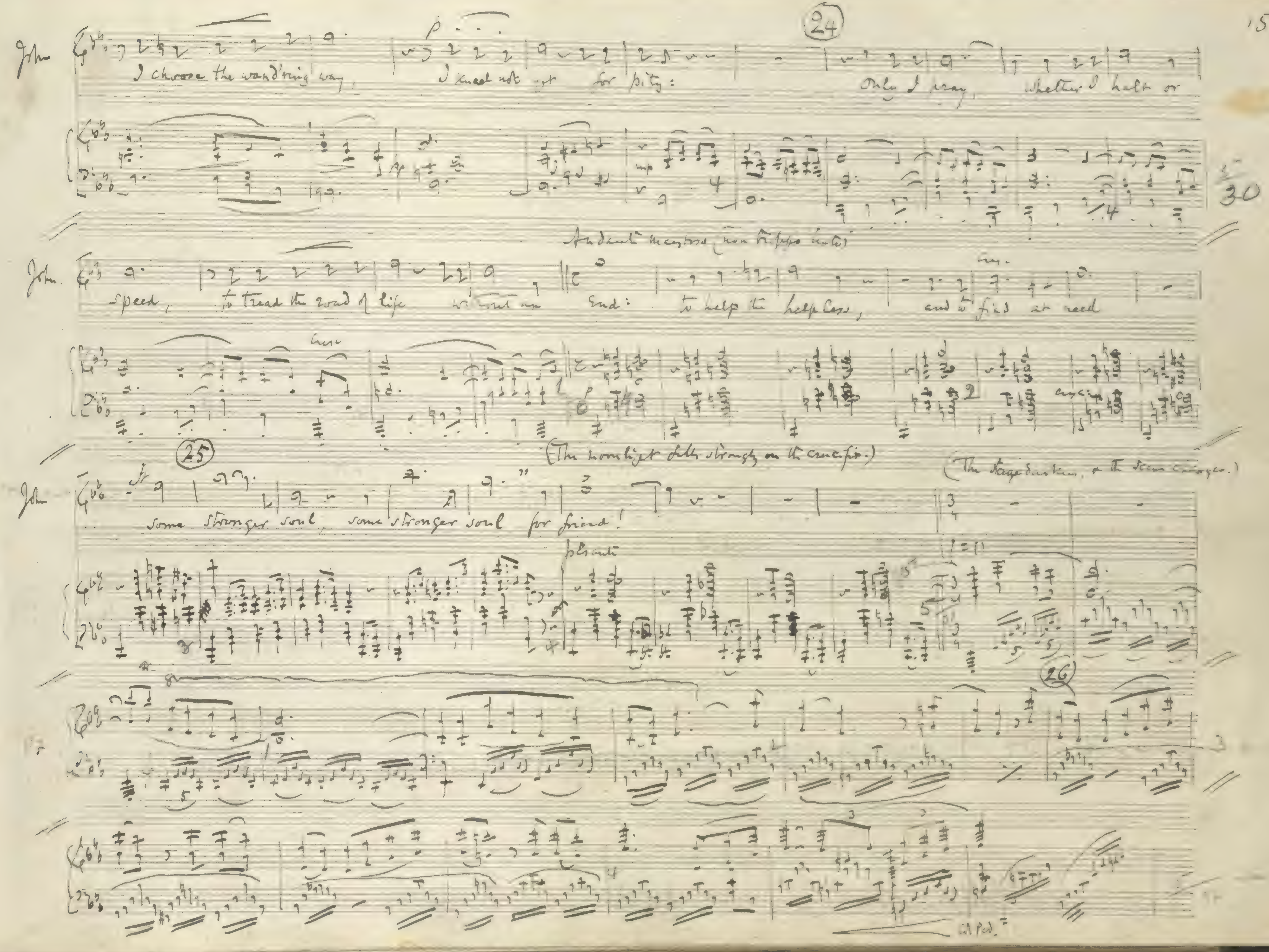

1st R
(peering)
2nd Ruffian
1st Ruffian
Curse your silly trembling tongue!
(The moonlight shines upon a bier.)
What's that yonder?
'Tis a bier.
Ay! a bier,
1st R.
and what's upon it?
(He goes up to look at the face.)
14
(at the bier)
Come, man!
Come, man! Come man! Come
cresc:
(John comes from behind the pillar.)
1st R
John
He's ours at last.
Hold off. You there, hold off!
1st Ruffian
What work is this you're after? No work of yours —
15
John
1st Ruffian
2nd Ruffian
Più agitato
Begone and leave us to it.
What's here for stealing? This poor worn-out garment cast by a soul that's gone beyond your reach?
Begone.
mf
This man deceived us —

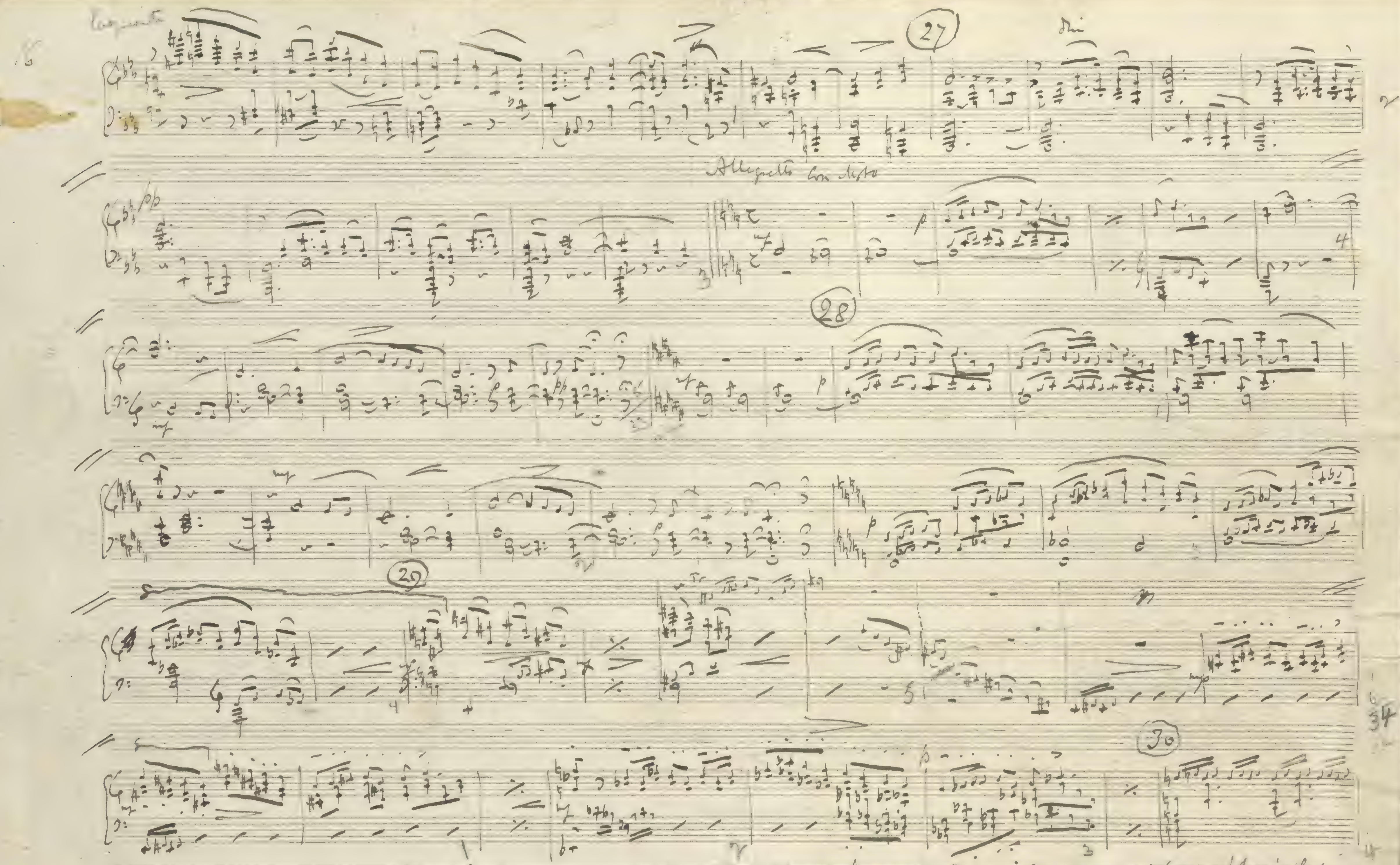

11
(16)
(17)
1st R.
2nd R.
John
died before he paid, died before he paid:
we are but asking him for what he owed us.
Who told you that the dead can pay the living?
1st Ruffian
This way or that, he'll pay!
This way or that
How can he pay? He is not here, you cannot plunder this empty semblance of the man that's gone;
Allegro
He may be gone, but yet not empty handed,
Rich men go richly even to their graves.
Ay! and there's ransom—
This dame worn-out garment, We'll take in pawn.
Say you shall not touch him—


John
1st R.
2nd R.
rall.
a tempo
I am his friend, and I am friendless too.
(The two ruffians confer.)
(Draws a purse from his wallet & gives it to them.)
dim
Take what I have, and leave the dead with me.
Allegretto
What's your price?
Well, if you will then, what's your price?
molto ritmico e non troppo mosso
18
golden beauties
clean and clinking

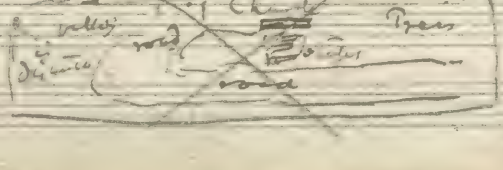

19
(To the dead man)
one day's drinking, good for more than one day's drinking!
see us pocket up the gold, you!
(They rise up)
Long enough you made us wait, Now at last we've bought and sold you,
Now at last, at last we've bought and sold you,
sold you!
20
There's your bargain,
Ay! and welcome:
Take him, Take him, Take him.
Some day, Some day, Some day, Some day,

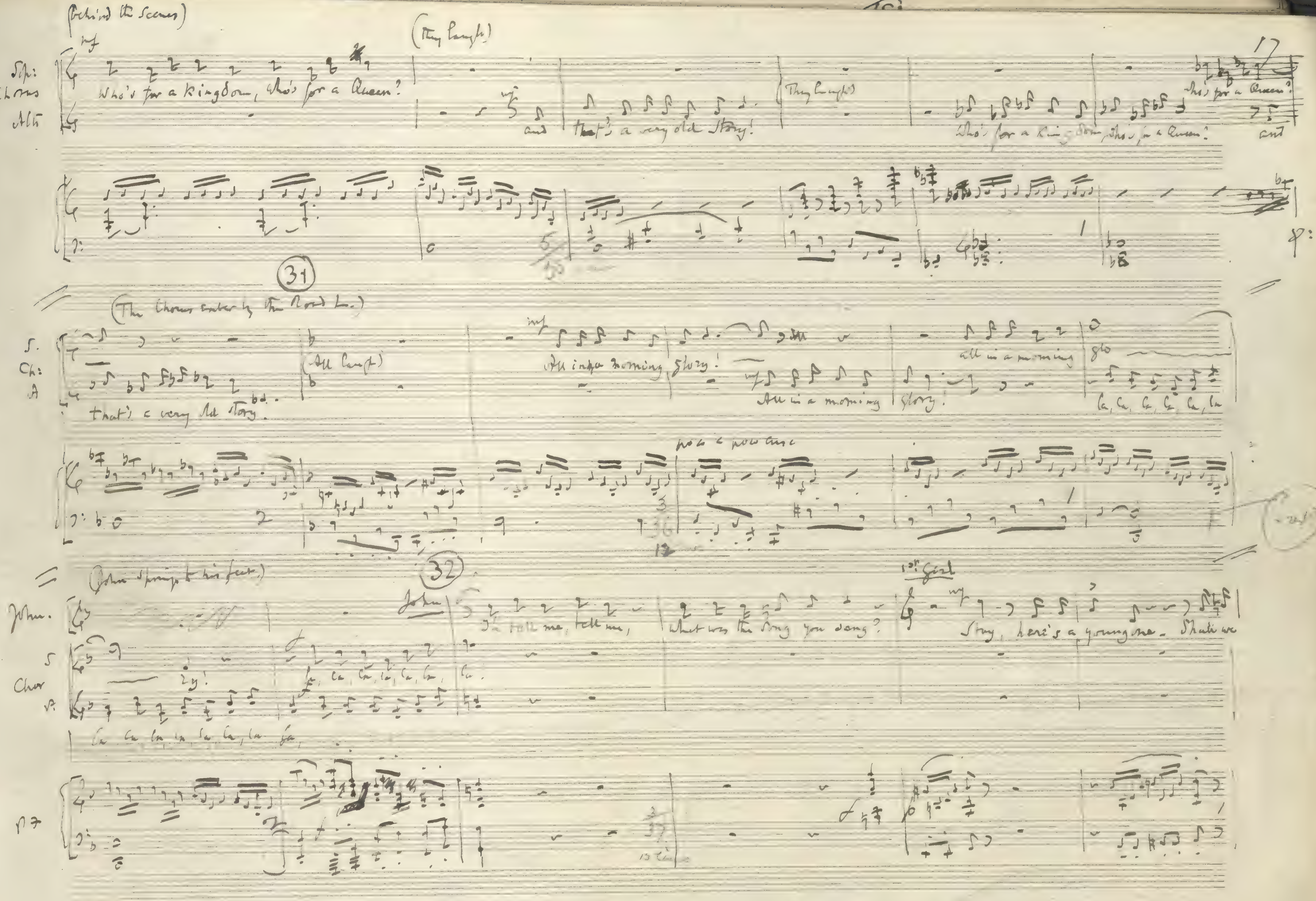

21
(They go to the door R.)
(The door clangs after them.)
(Little laugh)
1st R
2nd R
Him!
Take him,
Take him
Take him,
(turning to the dead man)
John
rall
Goodnight, Companion:
Our affair is done,
and I am once more lonely.
Andante moderato
22
(He kneels down before the altar: the moonlight is on him.)
John
I will pray.
Andante moderato
23
John.
Brother of men, I ask of thee today
no easy fortune, no continuing City:
I am young and strong,


John
I choose the wand'ring way, I kneel not yet for pity: Only I pray, whether I halt or
p
24
30
Andante maestoso (non troppo lento)
John.
speed, to tread the road of life without an end: to help the helpless, and to find at need
cresc
25
(The moonlight falls strongly on the crucifix.)
(The stage darkens, & the scene changes.)
John
some stronger soul, some stronger soul for friend!
pesante
26

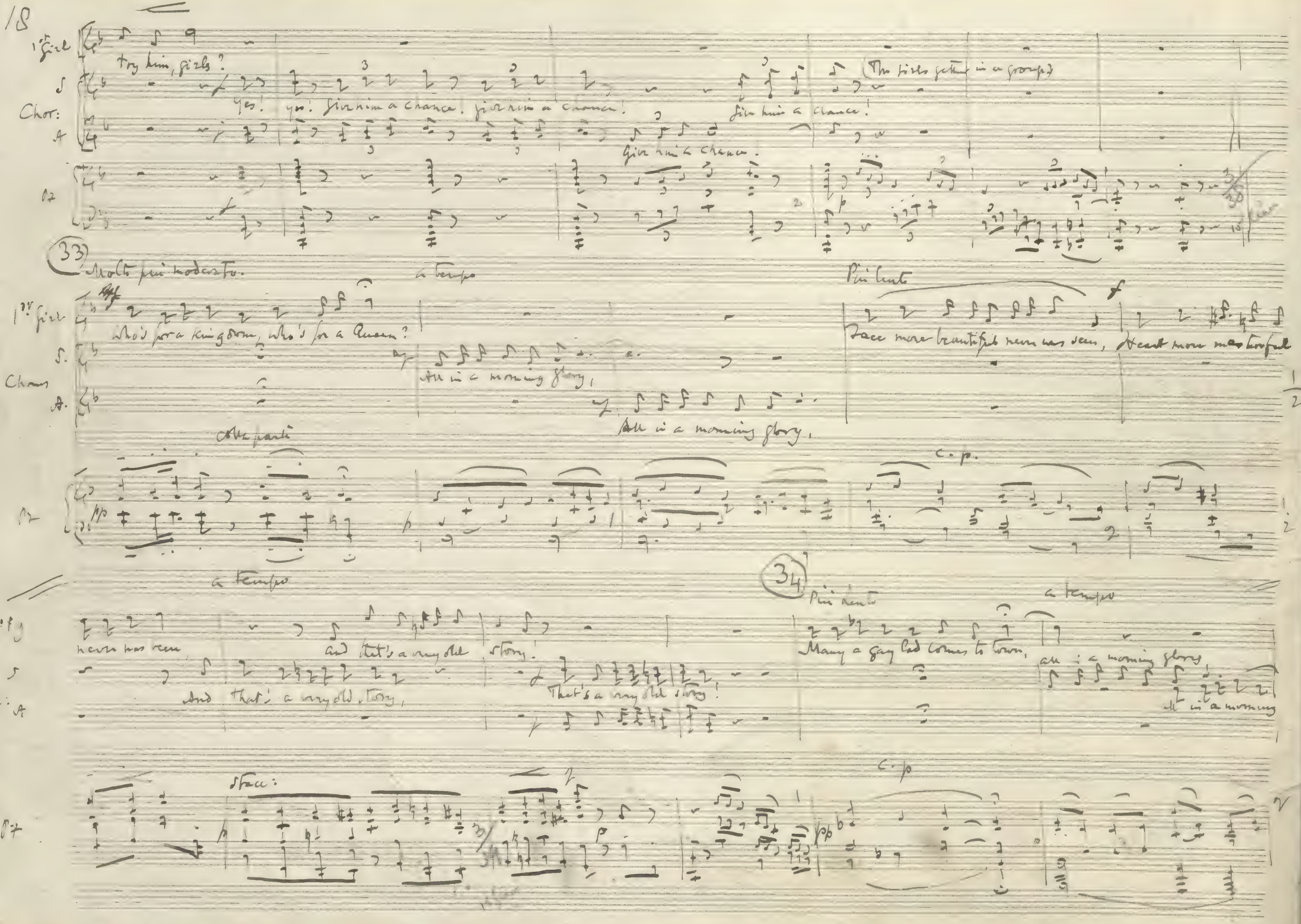


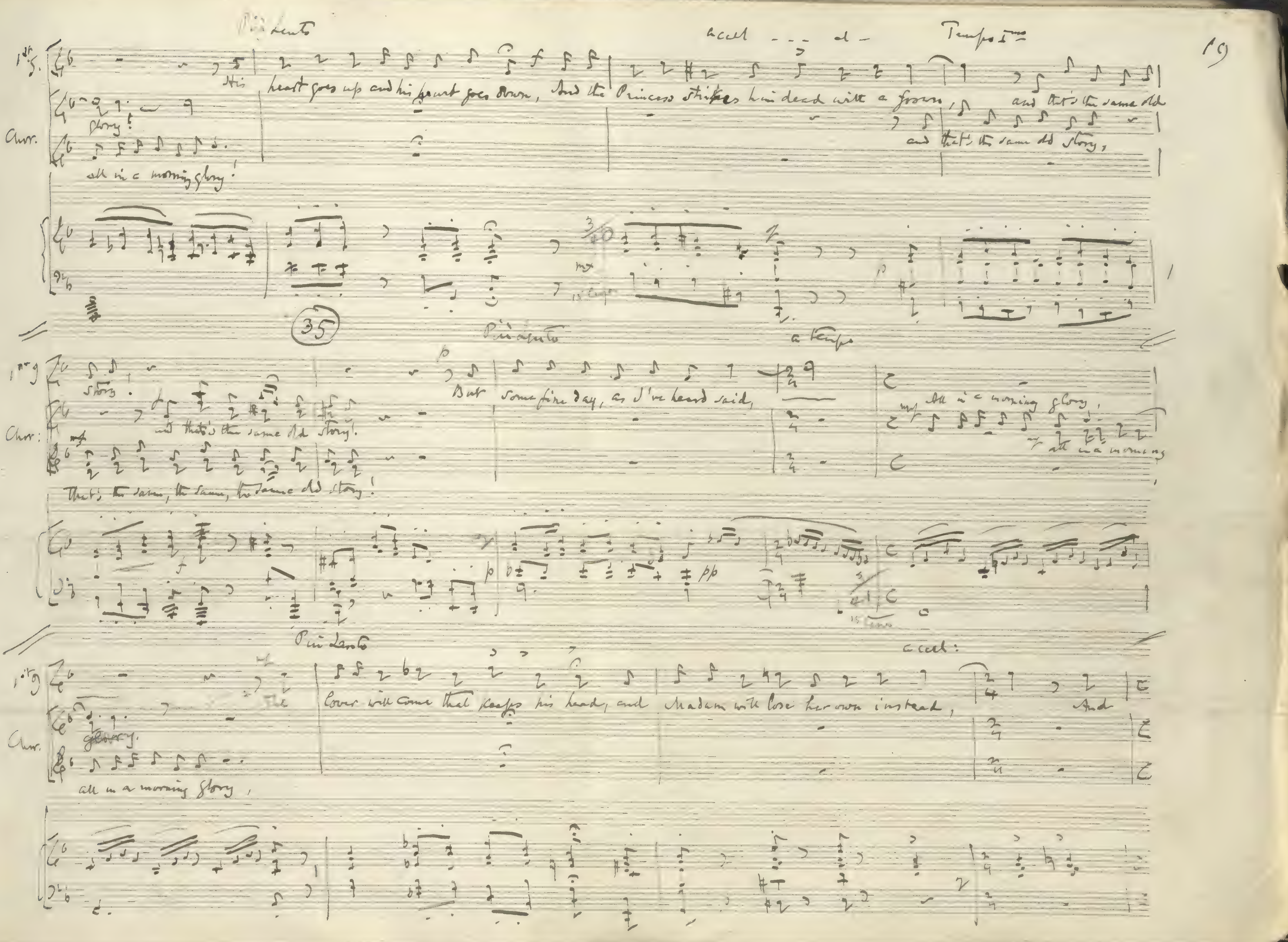
(When the Darkness passes away, the scene is changed to a winding road, with a church at back; John is sleeping on the steps)

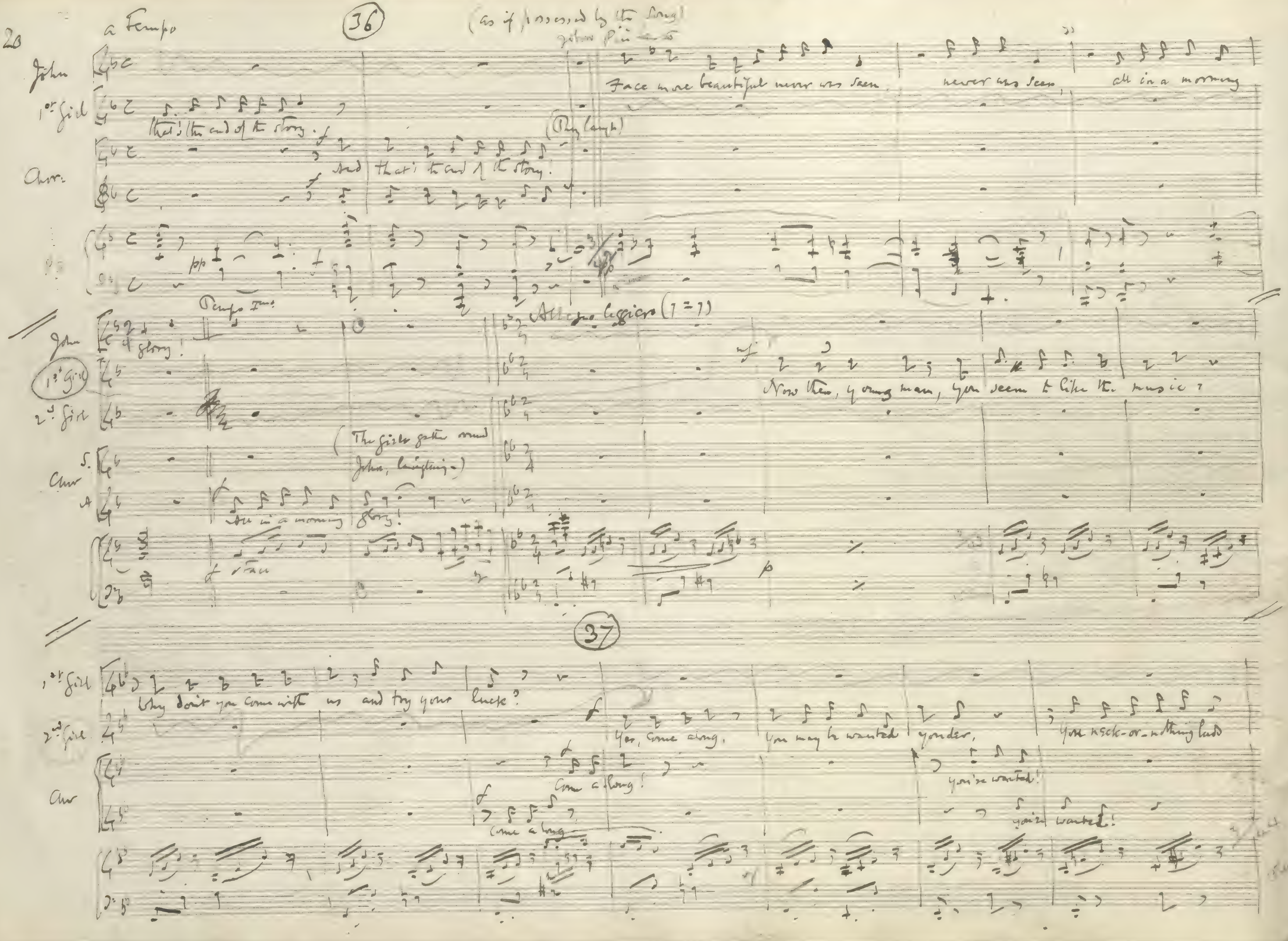




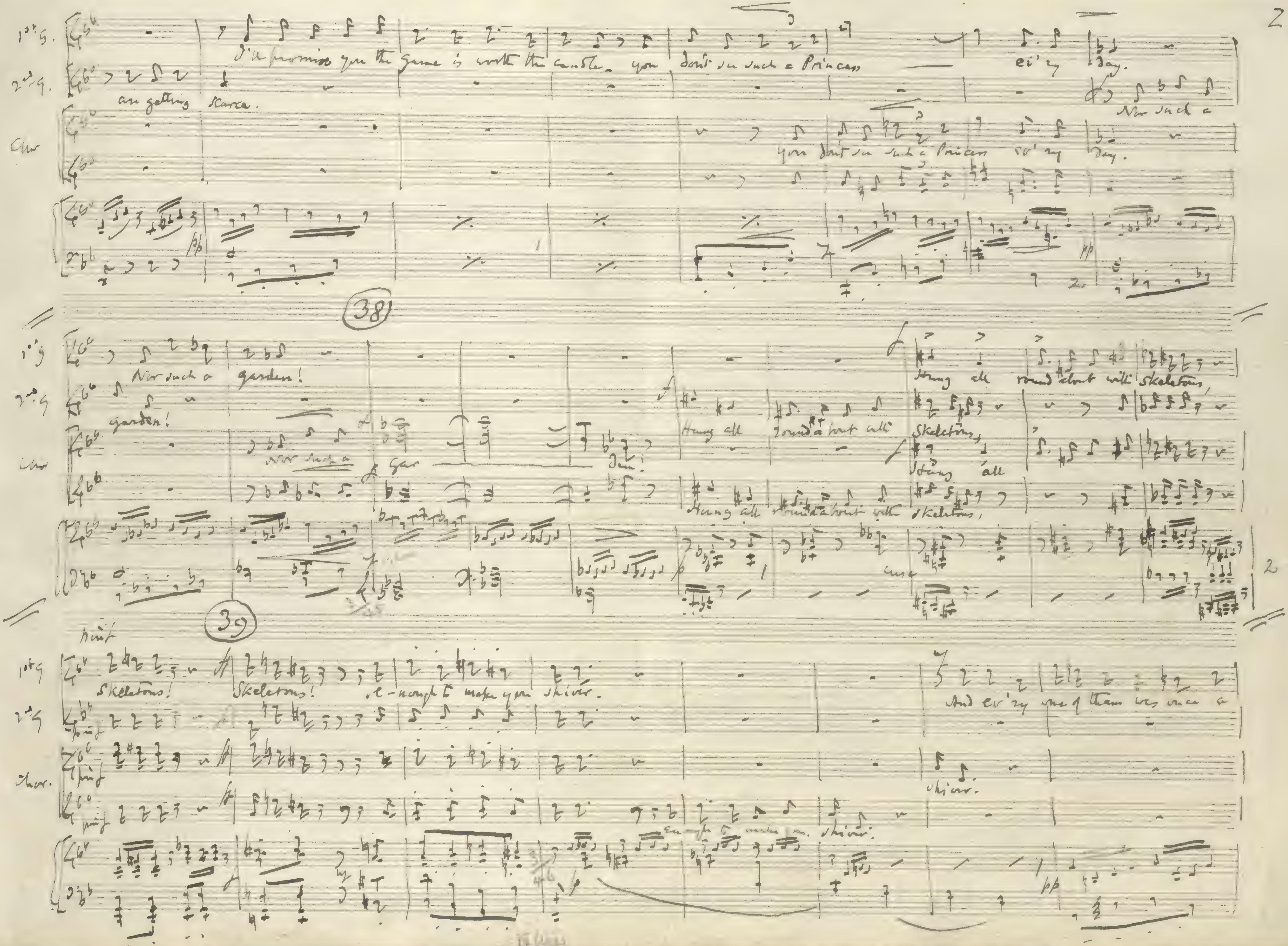
17
(Behind the Scenes)
(They laugh)
Sop: Chorus
Alto
Who's for a kingdom, who's for a Queen?
and that's a very old story!
(They laugh)
Who's for a kingdom, who's for a Queen?
Who's for a Queen?
and
31
(The chorus enter by the Road L.)
S. Ch: A
that's a very old story.
(All laugh)
All in a morning story!
all in a morning
All in a morning story!
la, la, la, la, la, la
(John springs to his feet)
32
John
Tell me, tell me, what was the song you sang?
1st Girl
Stay, here's a young one – Shall we
S Chor A
Pf

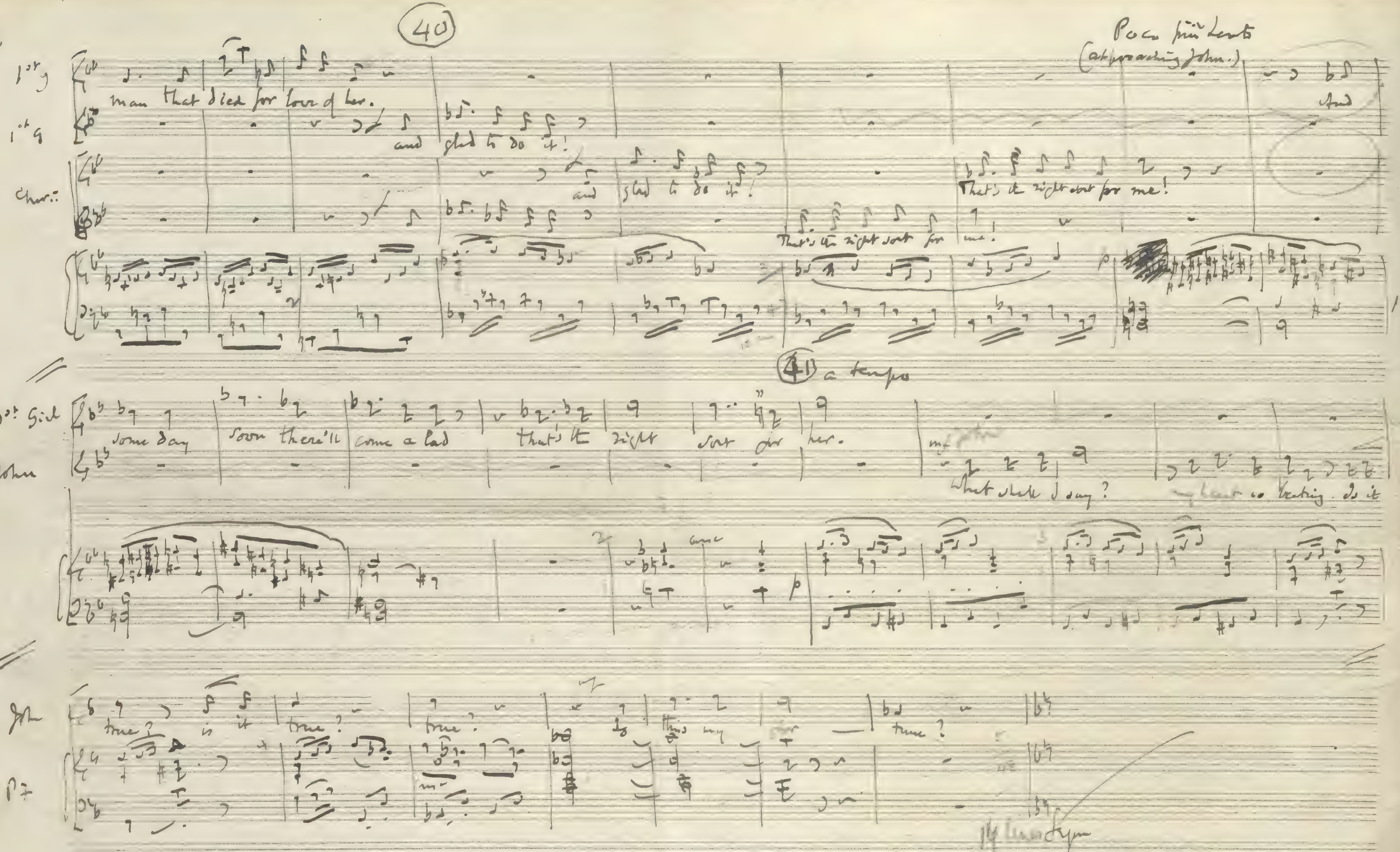

1st Girl
S
Chor:
A
Pf
Try him, girls?
Yes! yes! Give him a chance, give him a chance!
Give him a chance!
Give him a chance!
(The girls getting in a group)
33
Molto più moderato.
a tempo
Più lento
Who's for a kingdom, who's for a Queen?
All in a morning glory,
All in a morning glory.
Face more beautiful never was seen, Heart more masterful
colla parte
c.p.
a tempo
never was seen
And that's a very old story!
And that's a very old story,
That's a very old story!
34
Più lento
a tempo
Many a gay lad comes to town,
All in a morning glory,
All in a morning
Stacc:
c.p

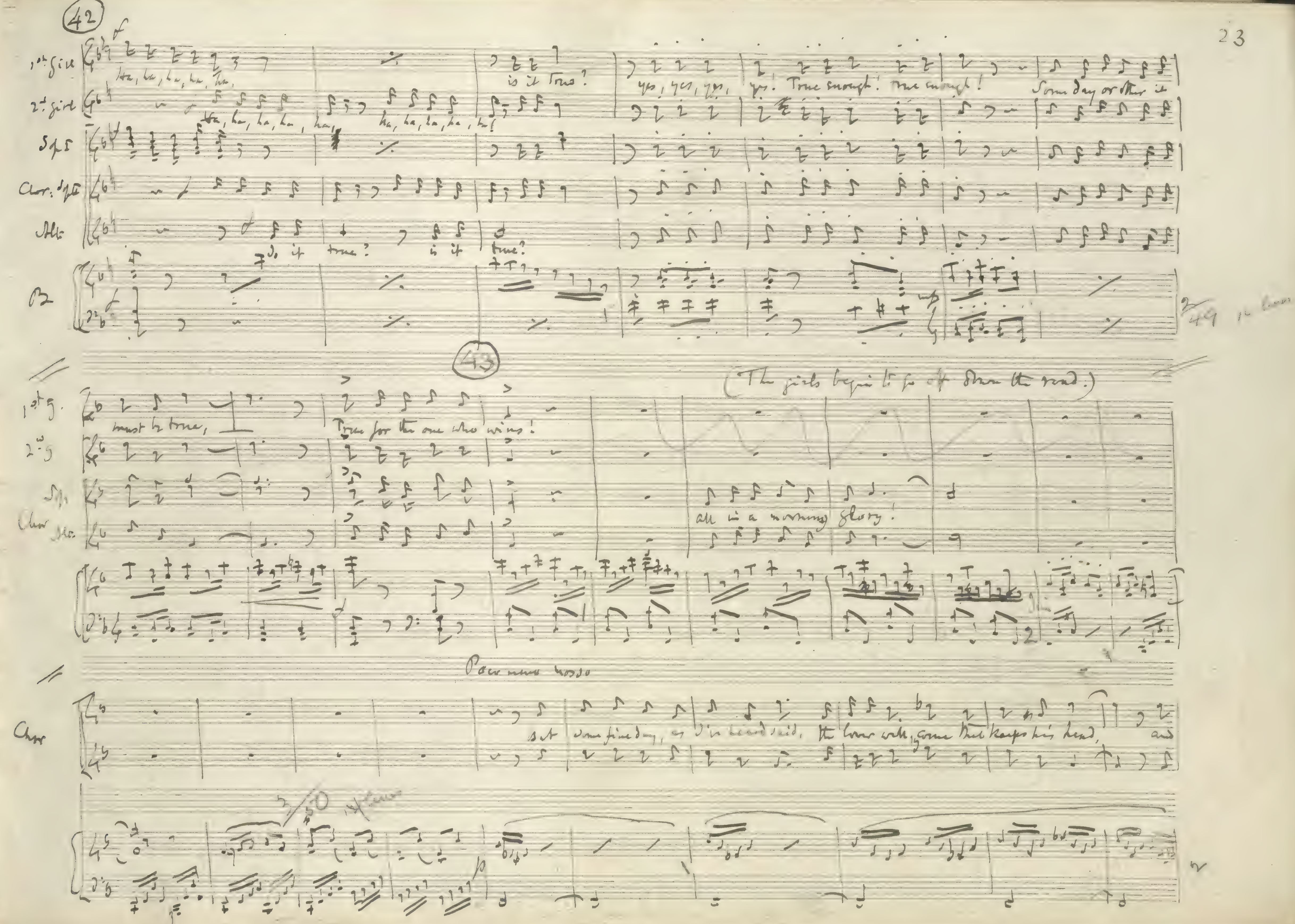

Più Lento
accel - - - al - Tempo Imo
19
1st S.
Chor.
His heart goes up and his heart goes down, And the Princess strikes him dead with a frown,
and that's the same old
story!
all in a morning glory!
and that's the same old story,
35
Più Lento
a tempo
story.
and that's the same old story!
That's the same, the same, the same old story!
But some fine day, as I've heard said,
All in a morning glory,
all in a morning
Più Lento
accel:
The Lover will come that keeps his head, and Madam will lose her own instead,
And
glory.
all in a morning glory,

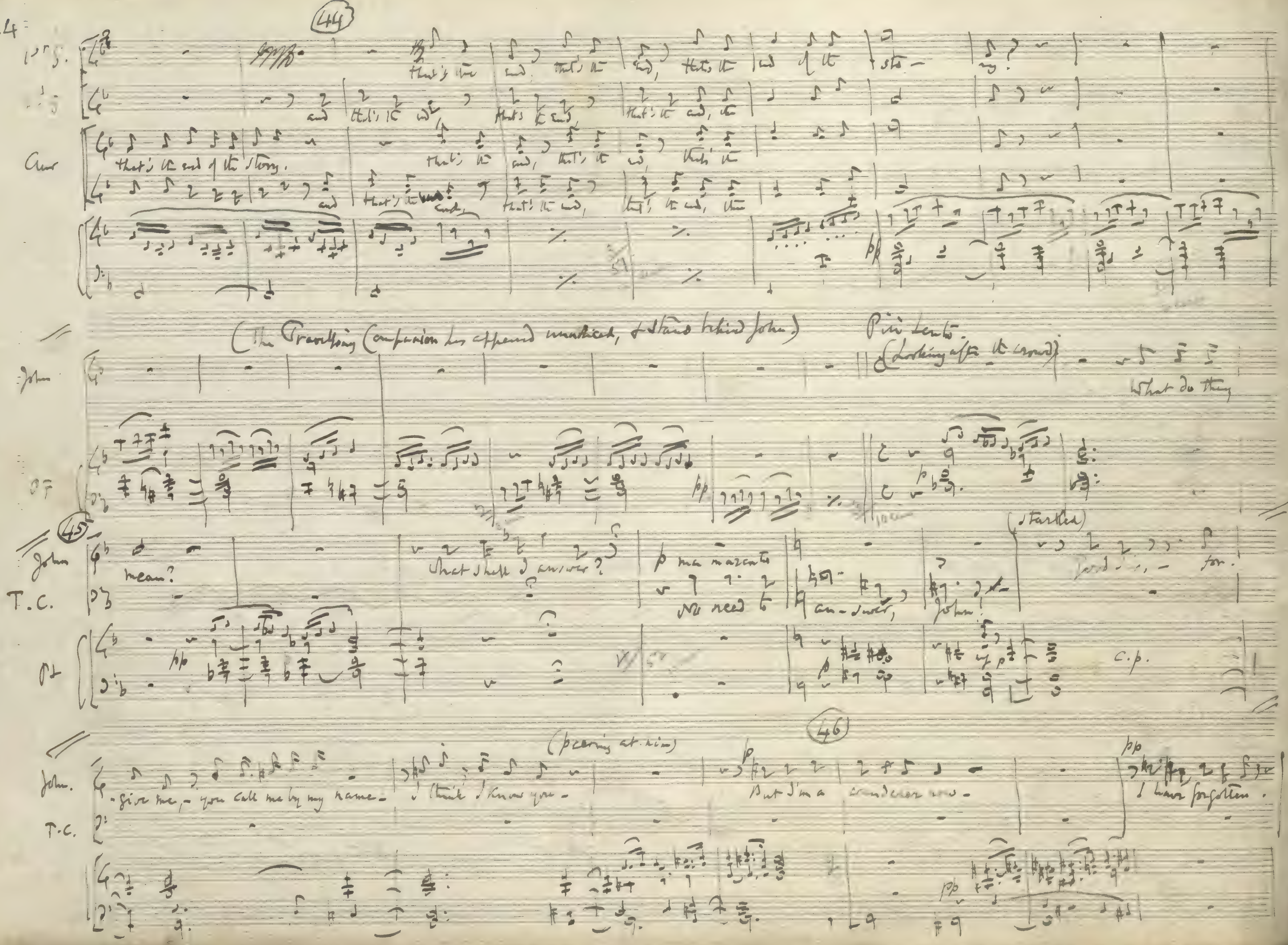


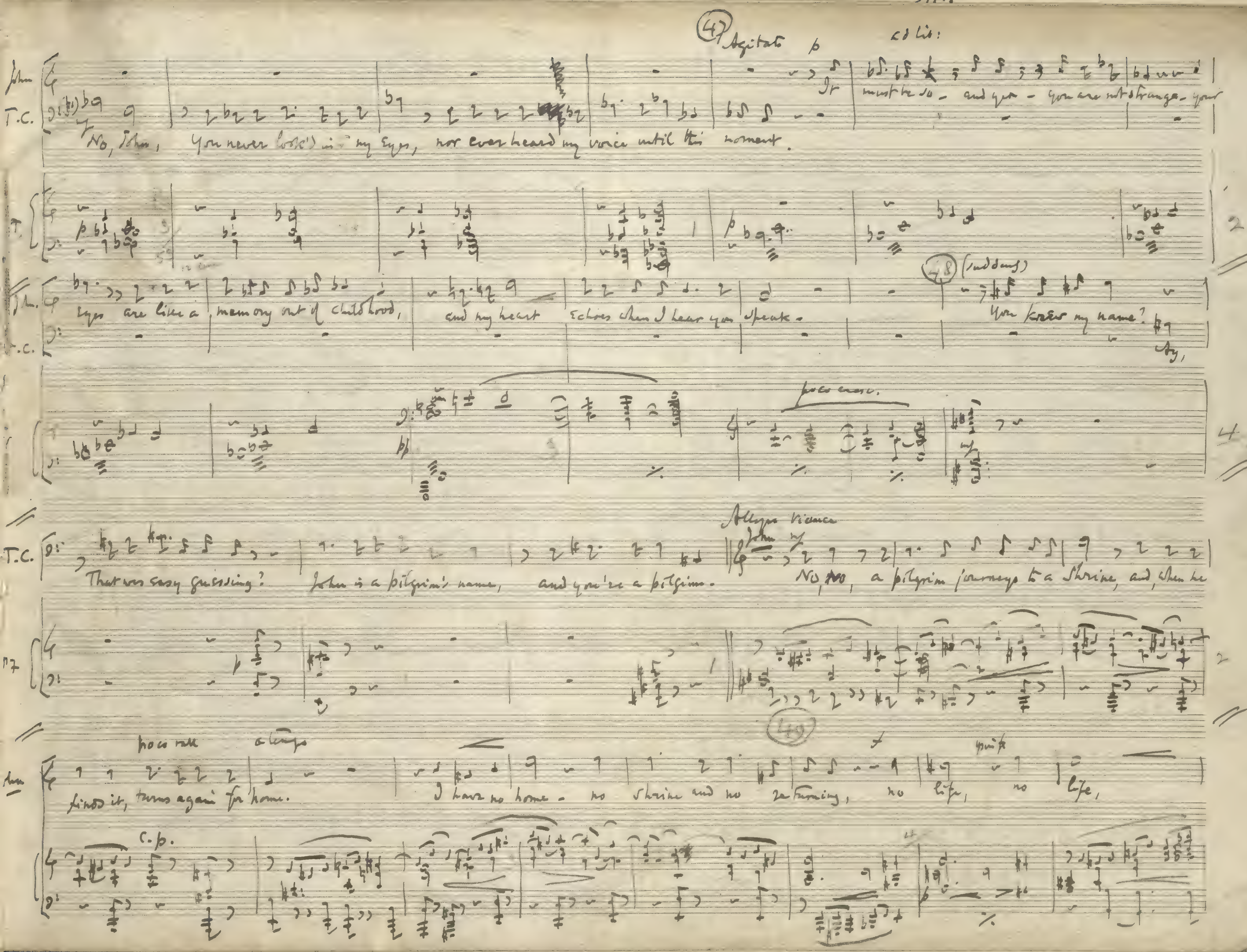
a Tempo
36
(as if possessed by the song)
John
1st Girl
Chor.
Face more beautiful never was seen
never was seen,
all in a morning
That's the end of the story.
And that's the end of the story.
(They laugh)
Tempo Imo
glory!
2nd Girl
Allegro leggiero
Now then, young man, you seem to like the music?
(The girls gather round John, laughing)
All in a morning glory!
37
Why don't you come with us and try your luck?
Yes, come along.
You may be wanted yonder,
you neck-or-nothing lads
Come along!
you're wanted!

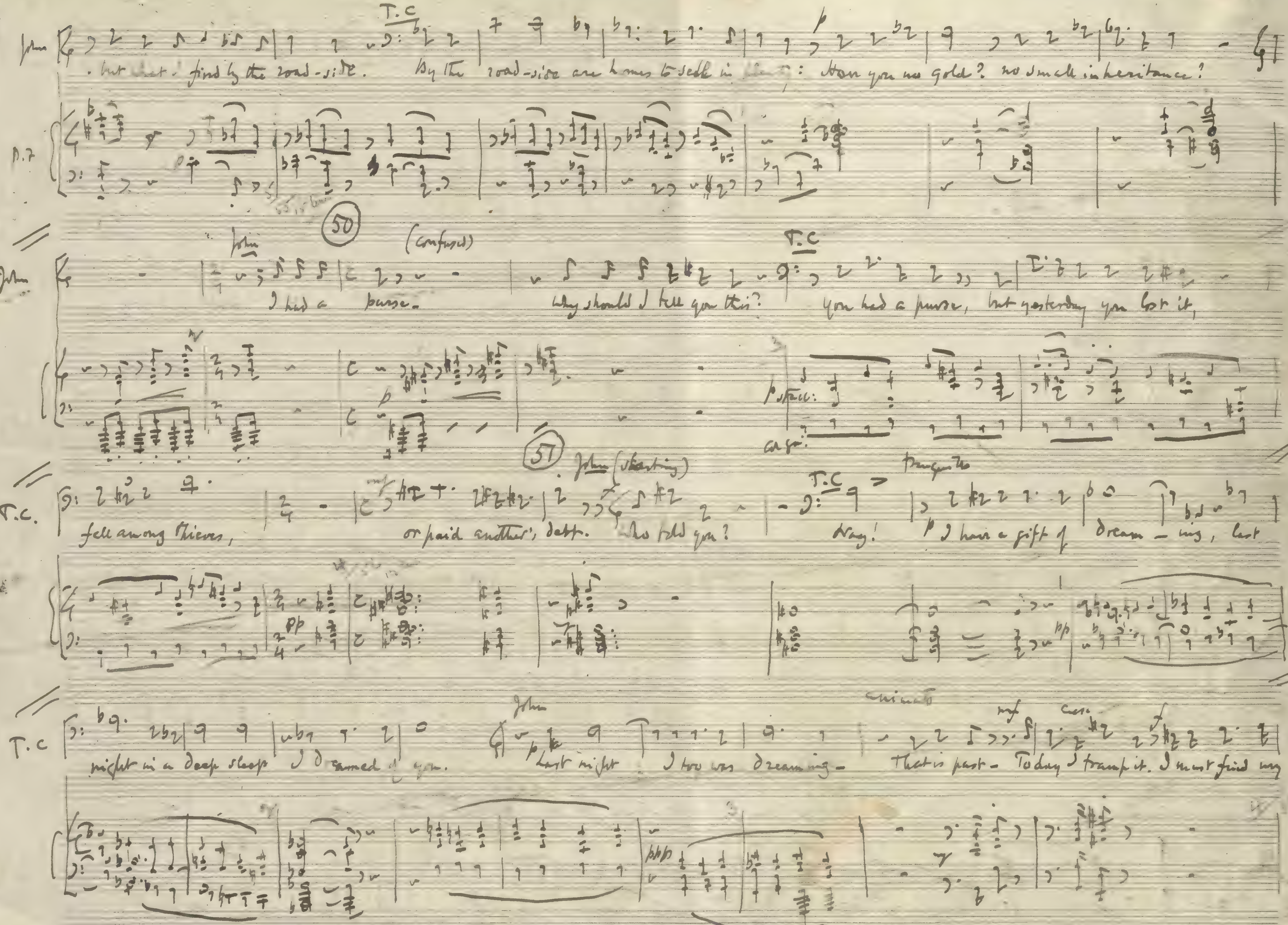

1st S.
2nd S.
Chor.
I'll promise you the Game is worth the candle_ you don't see such a Princess ev'ry Day.
are getting scarce.
You don't see such a Princess ev'ry Day.
Nor such a
38
Nor such a garden!
garden!
Nor such a gar den!
Hung all round about with skeletons,
39
Skeletons! Skeletons! _ E-nough to make you shiver.
And ev'ry one of them was once a
shiver.
Enough to make you shiver.
2

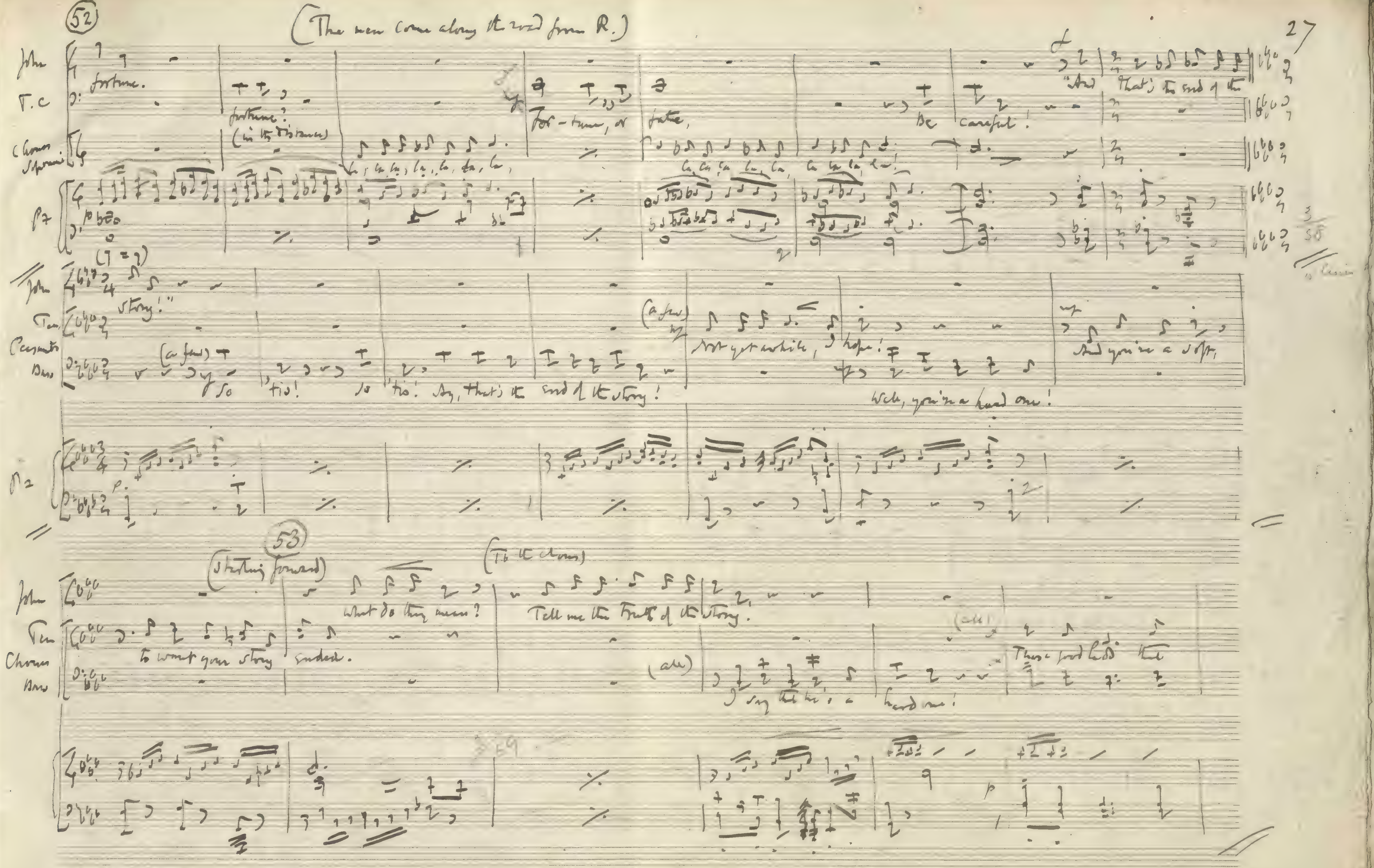

40
Poco più lento
(approaching John.)
1st G
Man that died for love of her.
and glad to do it!
Chor.
and glad to do it!
That's the right sort for me!
41
a tempo
1st Girl
some day soon there'll come a lad that's the right sort for her.
John
What shall I say?
Is it
true? is it true? true?
true?
Pf

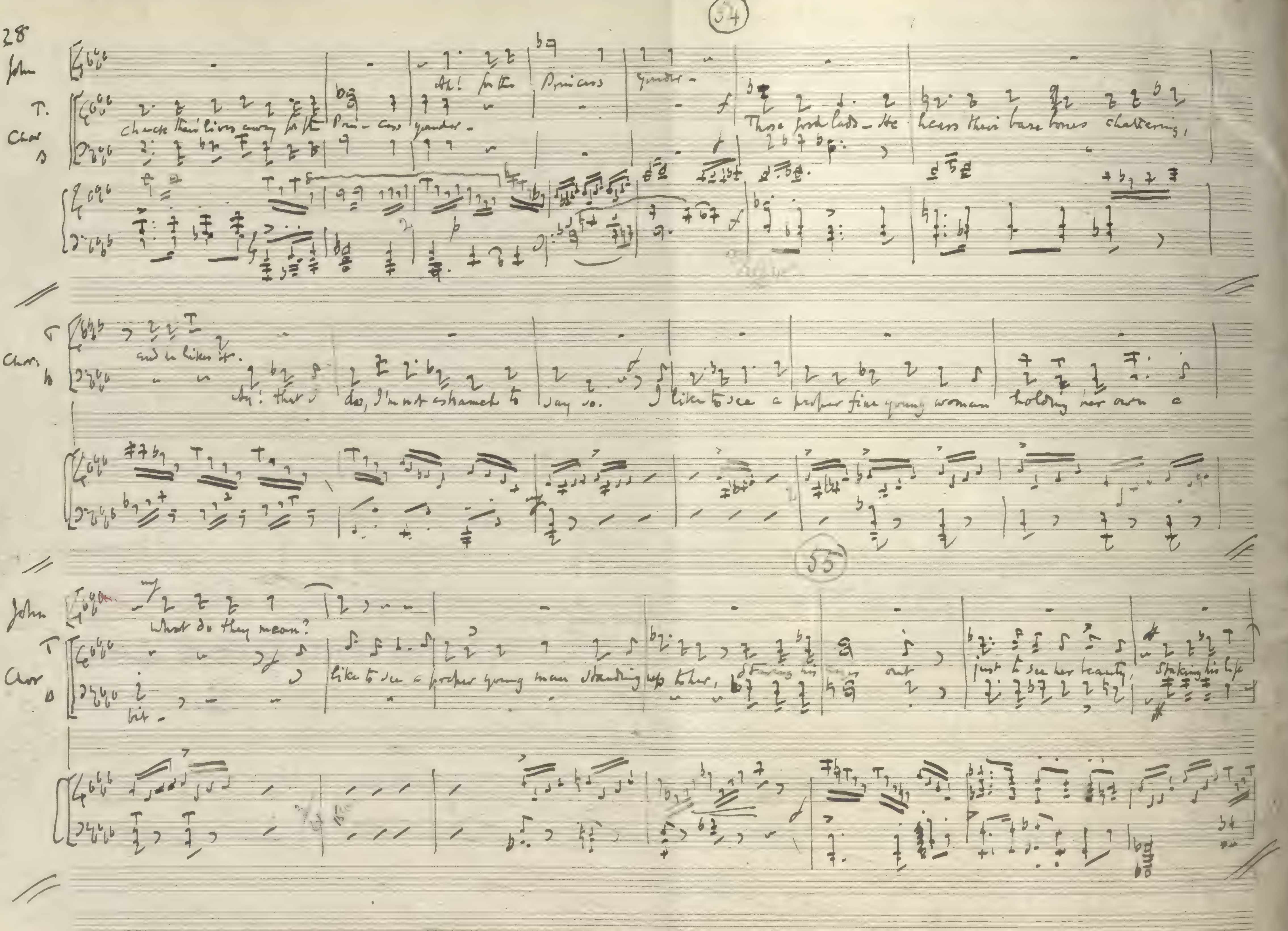

42
1st girl
ha, ha, ha, ha, ha.
is it true?
yes, yes, yes, yes! True enough! True enough!
Some day or other it
2nd girl
ha, ha, ha, ha, ha!
Sop
Chor: Sop
Alto
is it true? is it true?
43
(The girls begin to go off down the road.)
must be true,
True for the one who wins!
all in a morning glory!
Poco meno mosso
Chor

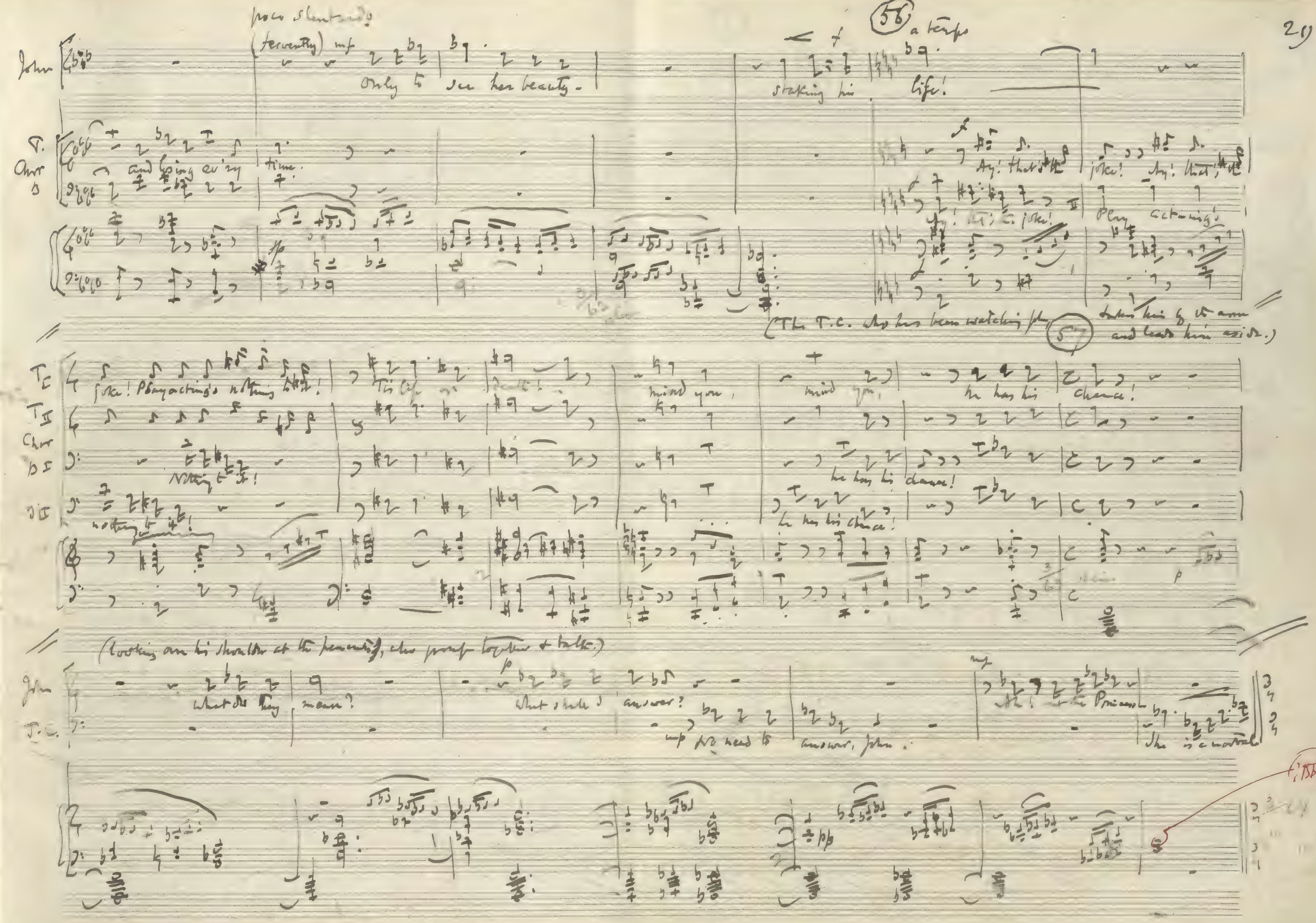

44
that's the end of the story.
that's the end, that's the end, that's the
end of the story?
Chor
(The Travelling Companion has appeared unnoticed, & stands behind John)
Più Lento
(Looking after the crowd)
John
What do they
mean?
45
What shall I answer?
p ma marcato
No need to answer, John!
(startled)
T.C.
c.p.
46
(peering at him)
give me, - you call me by my name -
I think I know you -
But I'm a wanderer now -
pp
I have forgotten.

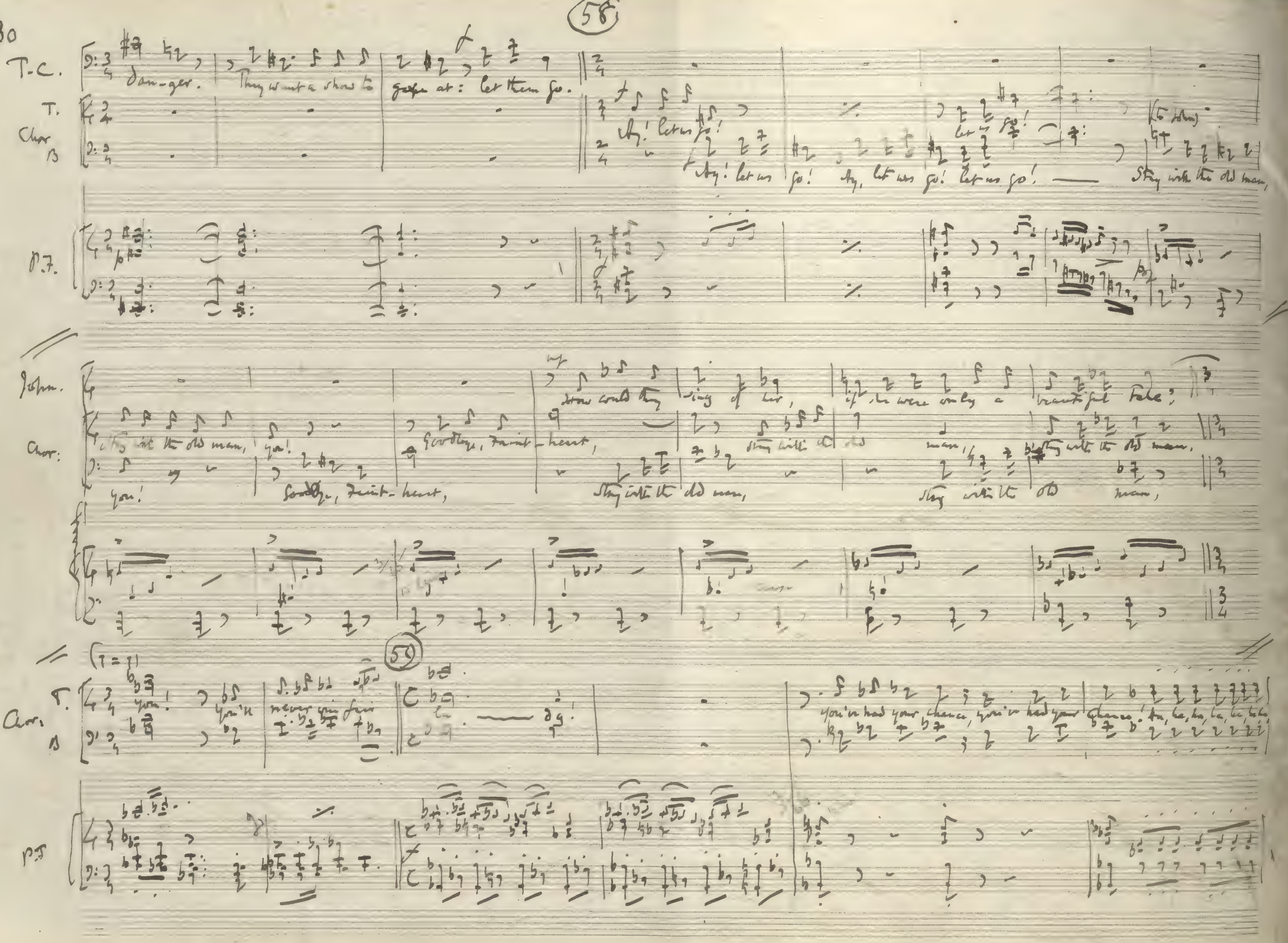

47
Agitato p
ad lib:
John
T.C.
No, John, You never look'd into my eyes, nor ever heard my voice until this moment.
must be so — and you — you are not strange — your
eyes are like a memory out of childhood, and my heart Echoes when I hear you speak.
48 (suddenly)
You knew my name?
Ay,
poco cresc.
That was easy guessing? John is a pilgrim's name, and you're a pilgrim.
Allegro vivace
No, no, a pilgrim journeys to a Shrine, and, when he
49
poco rall
a tempo
finds it, turns again for home.
I have no home — no Shrine and no returning, no life, no life,
c.p.

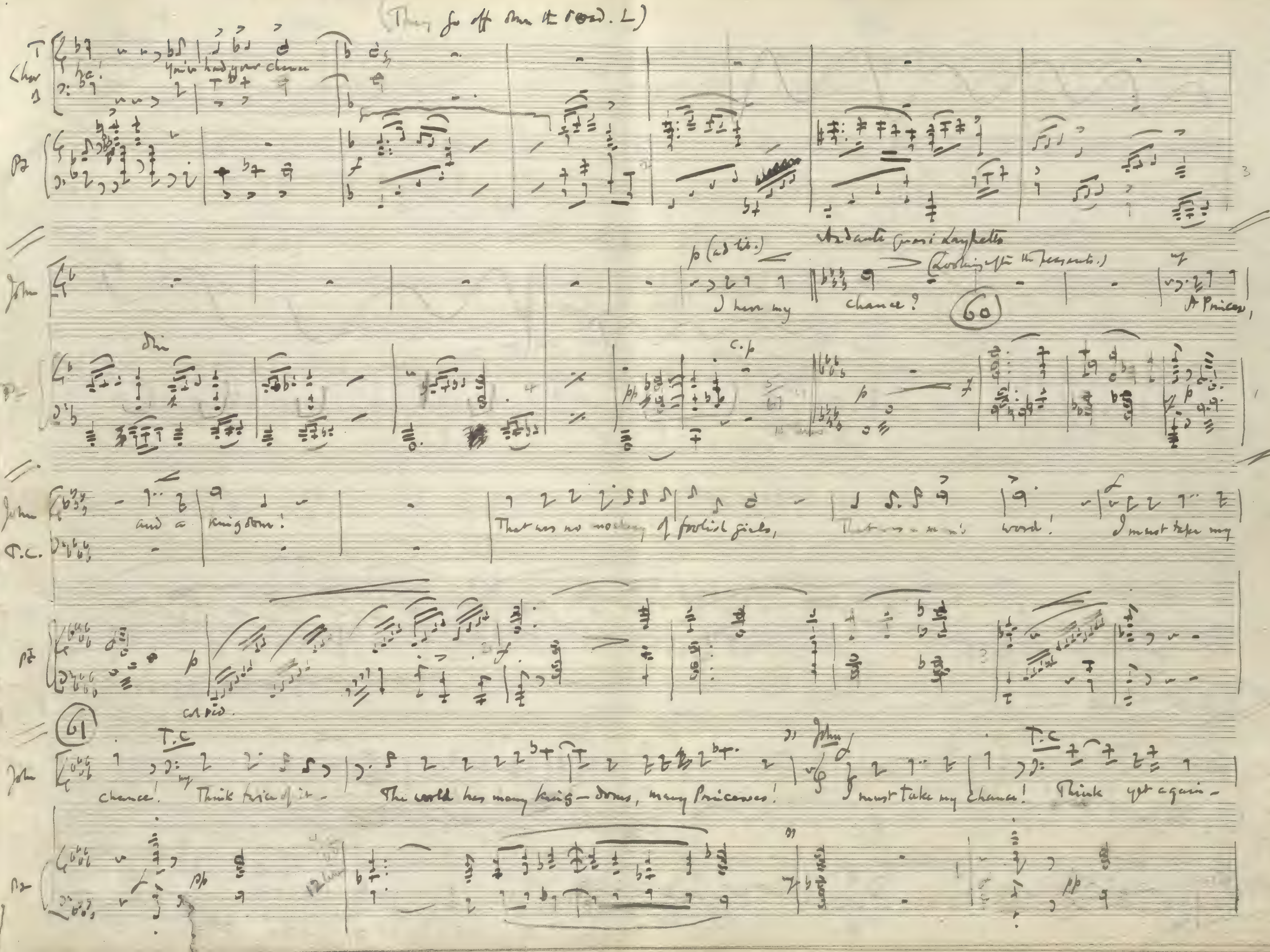

John
T.C
but what I find by the road-side. By the road-side are homes to sell in
Have you no gold? no such inheritance?
P.F
50
John
(confused)
I had a purse.
Why should I tell you this?
You had a purse, but yesterday you lost it,
51
John (starting)
fell among thieves,
or paid another's debt.
Who told you?
Nay!
I have a gift of dream-ing, last
night in a deep sleep I dreamed of you.
Last night I too was dreaming—
That is past— Today I tramp it. I must find my

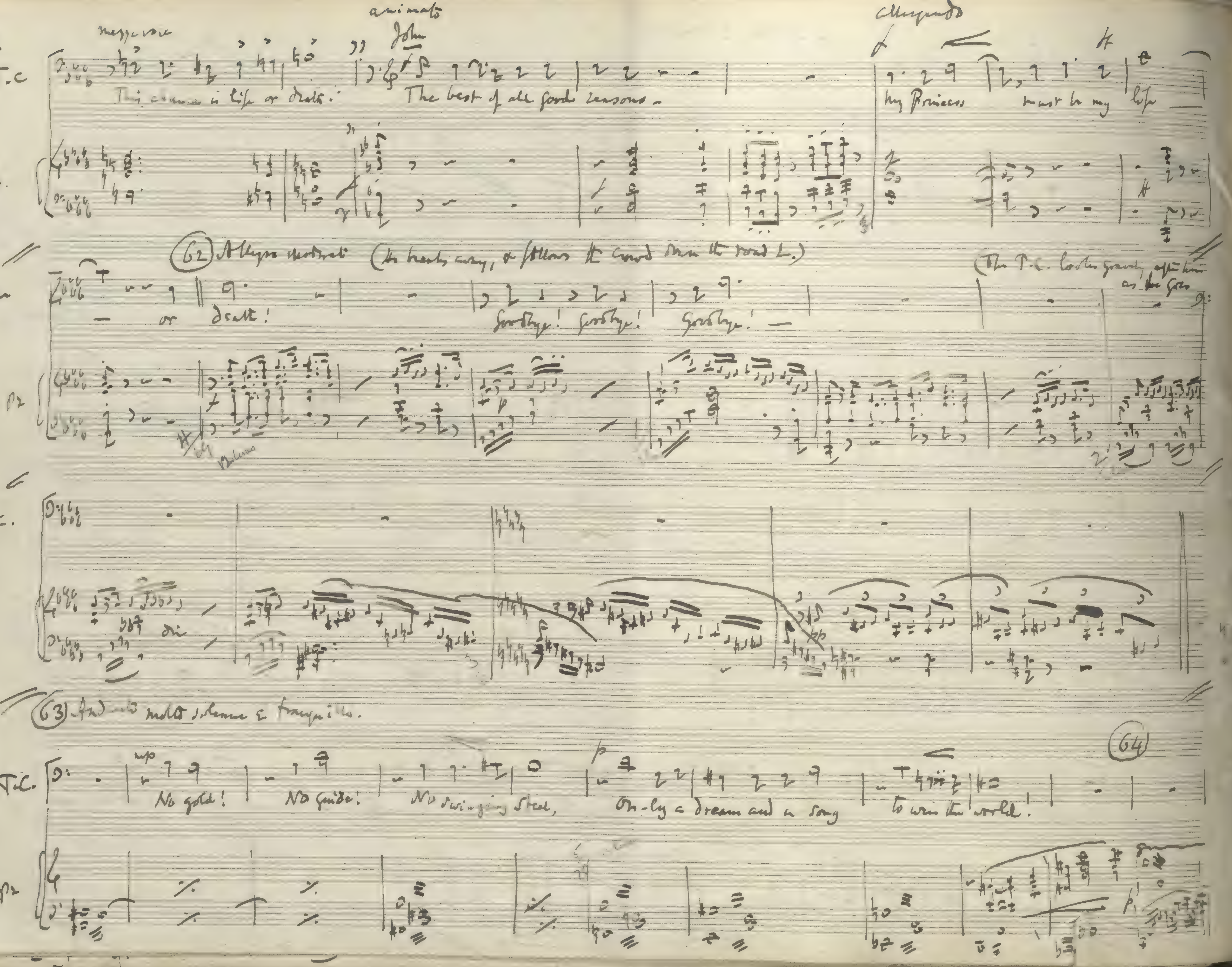

52
(The men come along the road from R.)
John
T.C
Chorus Soprani
Pf
fortune.
fortune?
(in the distance)
For-tune, or fate,
Be careful!
"And that's the end of the
story!"
(a few)
So 'tis!
So 'tis! Ay, that's the end of the story!
Not yet awhile, I hope!
And you're a soft,
Well, you're a hard one!
P2
53
(starting forward)
What do they mean?
(To the chorus)
Tell me the truth of the story.
to want your story ended.
(all)
I say that he's a
hard one!
Those good lads that

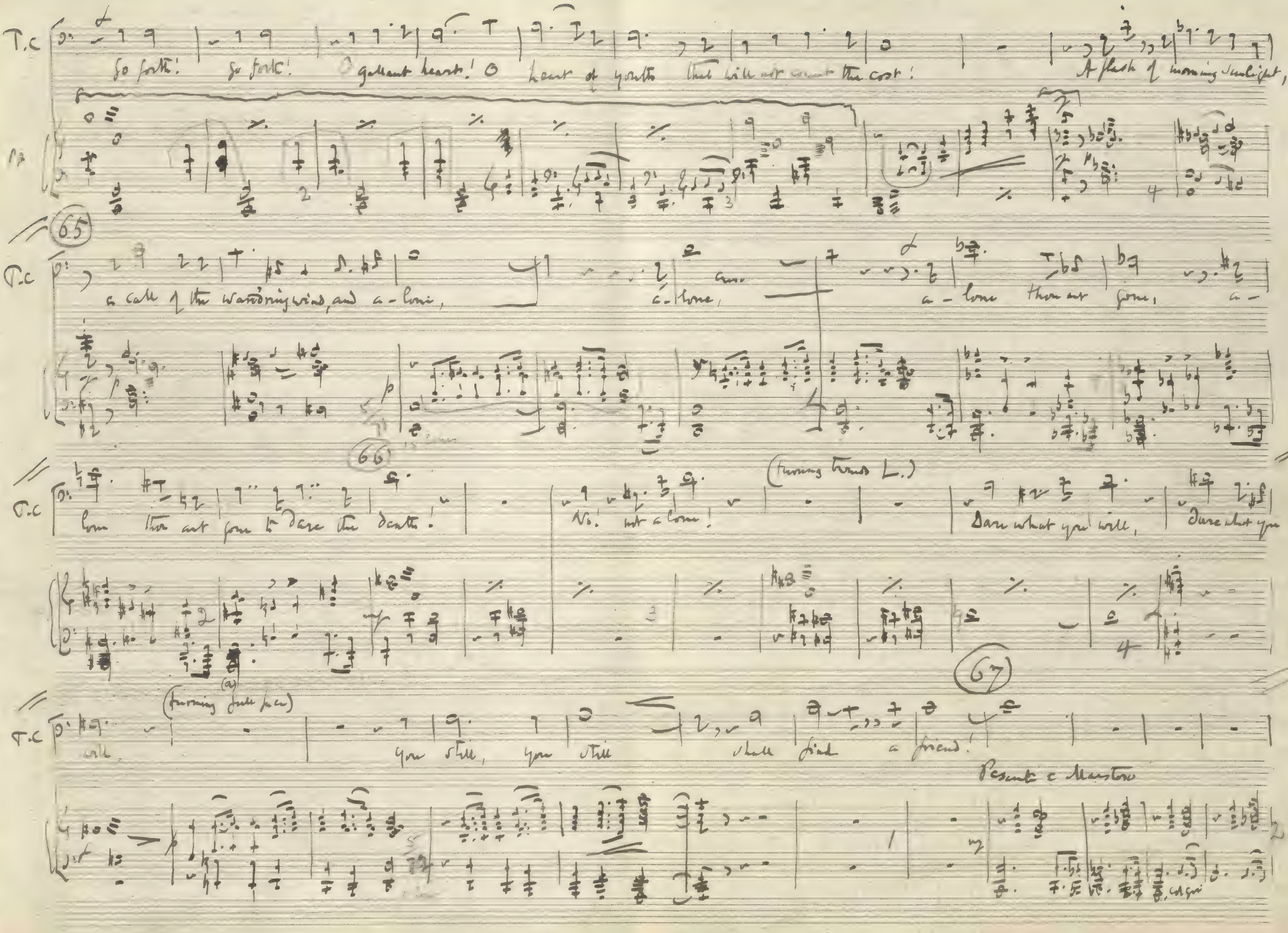

54
John
T.
Chor.
B.
Ah! for the Princess yonder –
chucks their lives away for the Princess yonder –
Those fool lads – He hears their bare bones chattering,
and he likes it.
Ay! that I do, I'm not ashamed to say so. I like to see a proper fine young woman holding her own a-
55
What do they mean?
bit –
like to see a proper young man standing up to her,
just to see her beauty,
Staking his life


poco slentando
(fervently) mf
John
Only to see her beauty -
staking his life!
58
a tempo
T. Chor B
and losing ev'ry time.
Ay! that's the joke!
Play acting!
(The T.C. who has been watching John, takes him by the arm and leads him aside.)
joke! Playacting's nothing but!
'Tis life
mind you,
he has his chance!
Nothing but!
(looking over his shoulder at the procession, they group together & talk.)
What do they mean?
What shall I answer?
mp No need to answer, John.
mp Ah! see the Princess
She is a natural


58
T.C.
Dan-ger. They want a show to gape at: let them go.
T.
Chor
B
Ay! let us go!
Ay! let us go! Ay, let us go! let us go!
Stay with the old man,
P.F.
John.
How could they sing of her, if she were only a beautiful tale;
Chor:
Stay with the old man, you!
Goodbye, faint-heart,
Stay with the old man,
you!
Goodbye, faint-heart,
Stay with the old man,
Stay with the old man,
59
Chor.
T.
B
you!
you'll
never you fear
you've had your chance, you've had your chance! ha, ha, ha, ha, ha,
P.F.

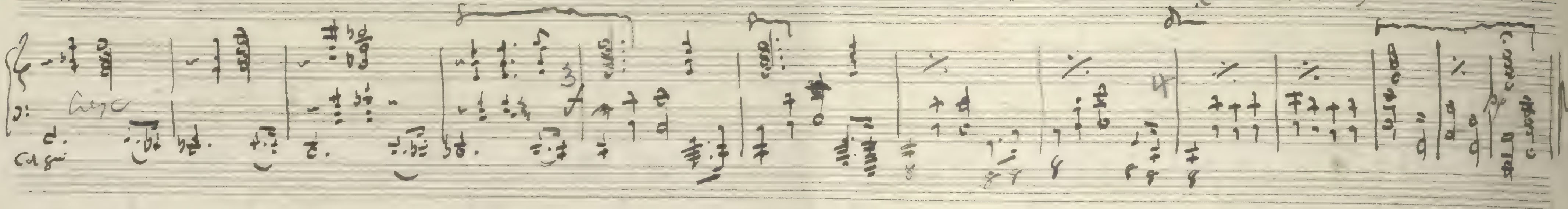

(They go off down the road. L)
T
Chor
B
Pf
You've had your chance
John
p (ad lib.)
I have my
Andante quasi Larghetto
(Looking after the peasants.)
chance?
60
A Princess,
and a
kingdom!
T.C.
That was no mockery of foolish girls,
word!
I must take my
61
chance! Think twice of it -
The world has many king-doms, many Princesses!
I must take my chance! Think yet again -


mezza voce
animato
John
allargando
T.C
This chance is life or death!
The best of all good reasons –
My Princess must be my life
Pz.
62 Allegro moderato (He breaks away, & follows the Crowd down the road L.)
(The T.C. looks gravely after him as he goes)
John
— or death!
Goodbye! Goodbye! Goodbye! —
T.C.
dim
63 Andante molto solenne e tranquillo.
64
T.C.
No gold! No guide! No swinging steel, On-ly a dream and a song to win the world!
Pz

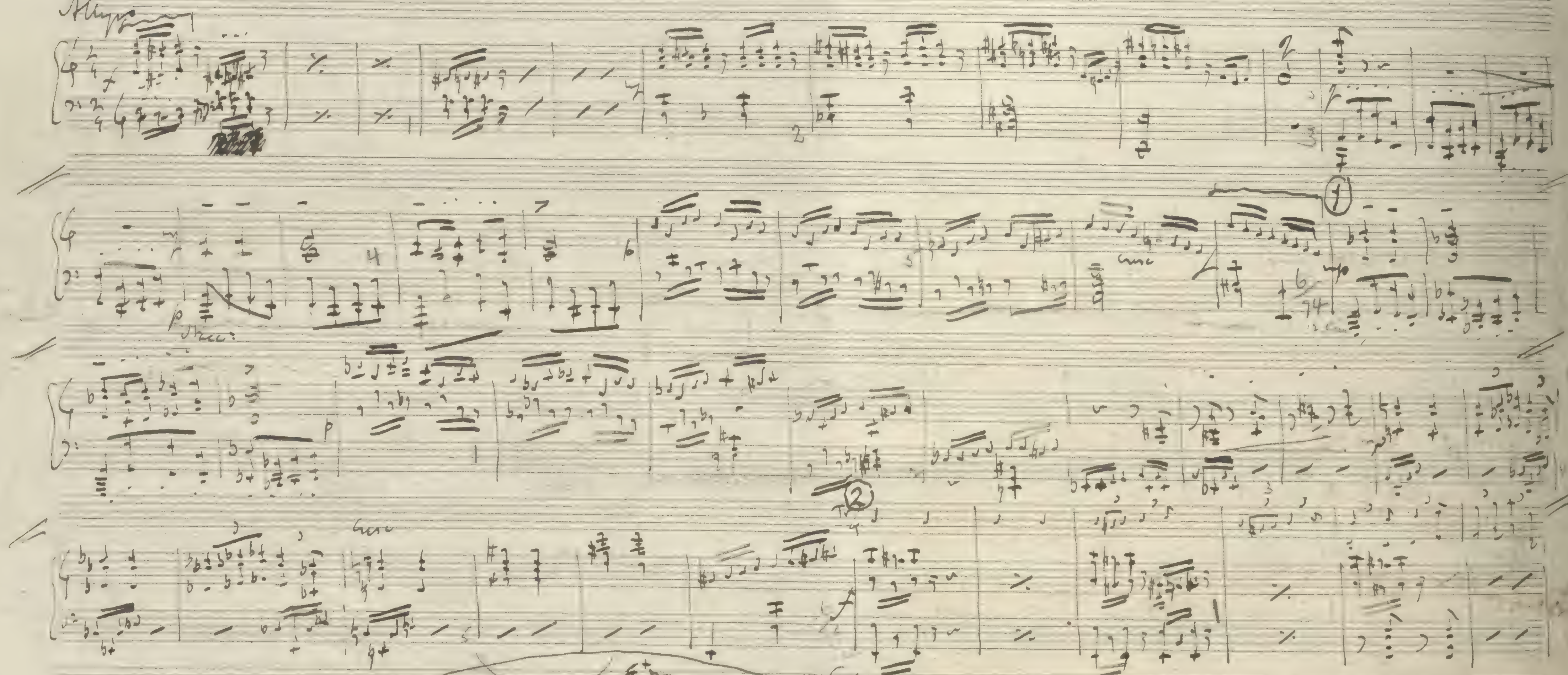

T.C
Go forth! Go forth! O gallant hearts! O heart of youth that will not count the cost! A flash of morning sunlight,
Pf
65
a call of the wandering wind, and alone, alone, alone thou art gone, alone thou art gone to dare the death!
66
(turning towards L.)
No! not alone! Dare what you will, Dare what you will,
67
(turning full face)
You still, you still shall find a friend!
Pesante e Maestoso

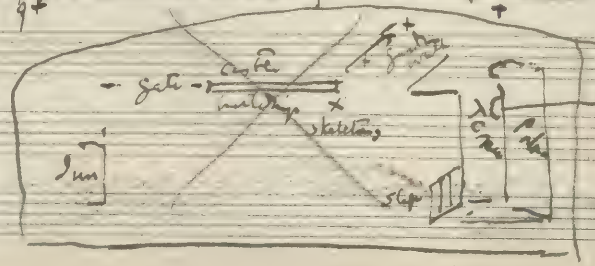
(... of transfigured trees, & flowers ...)

(Slow Curtain.)

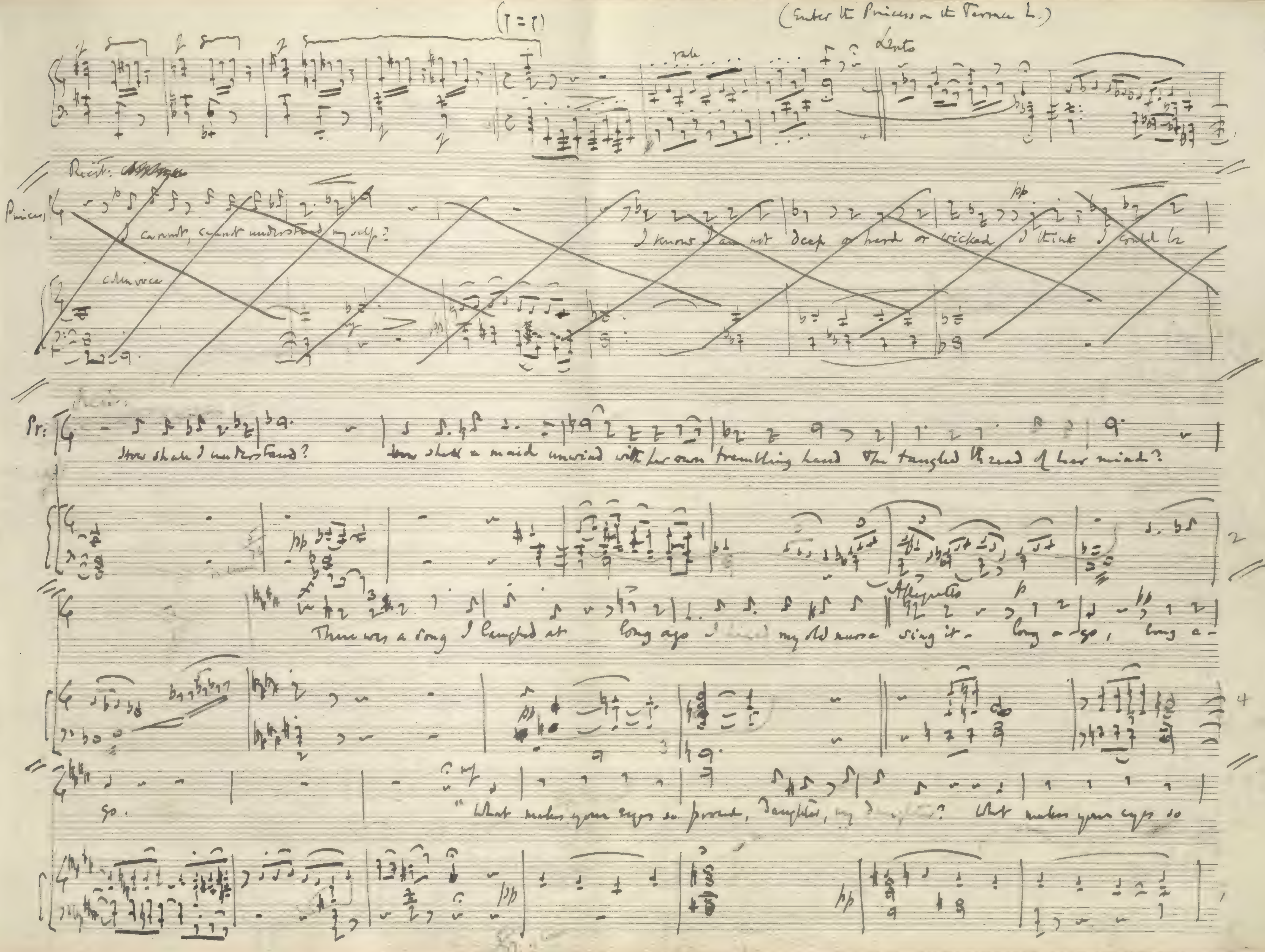


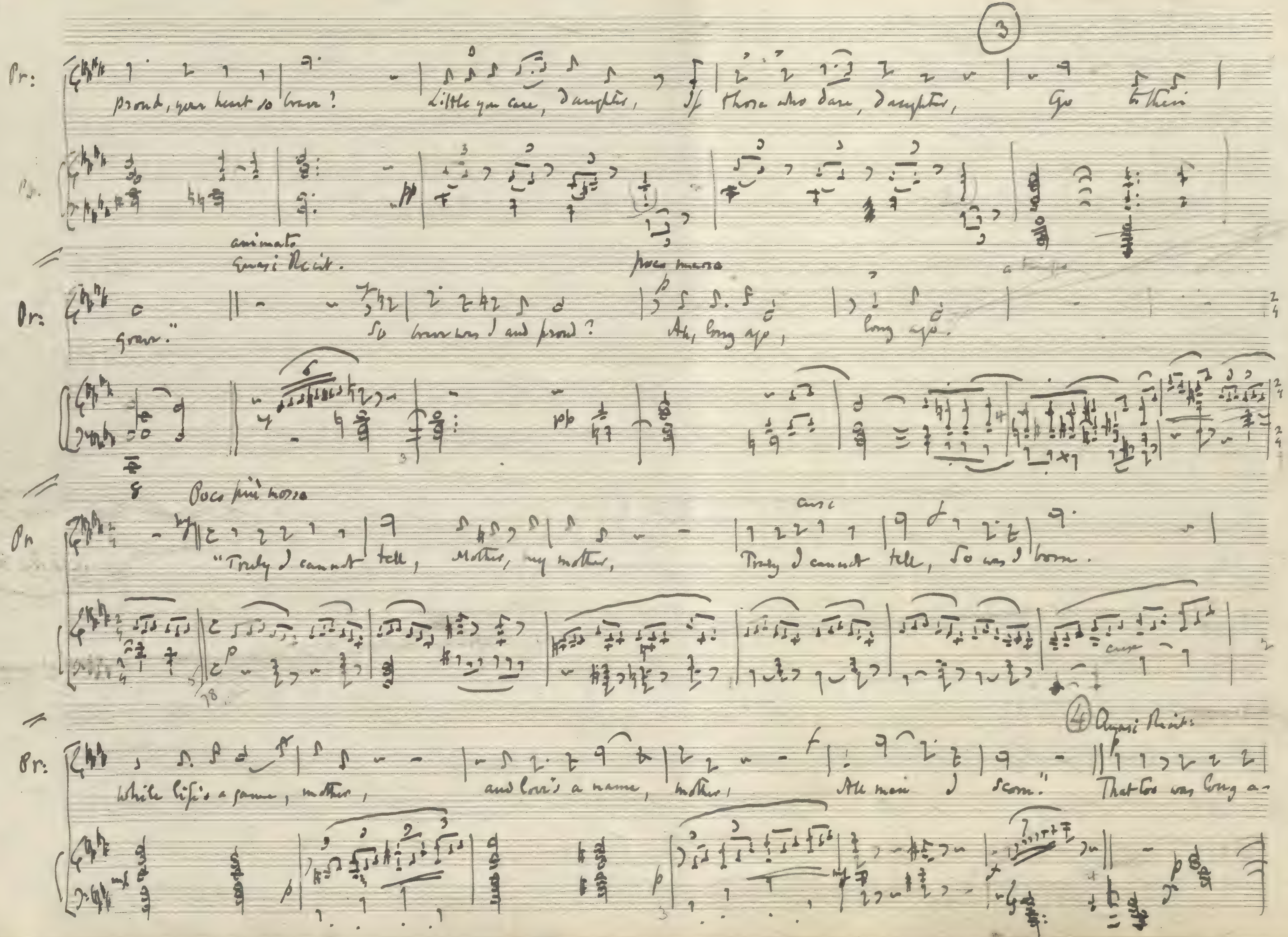
Act II

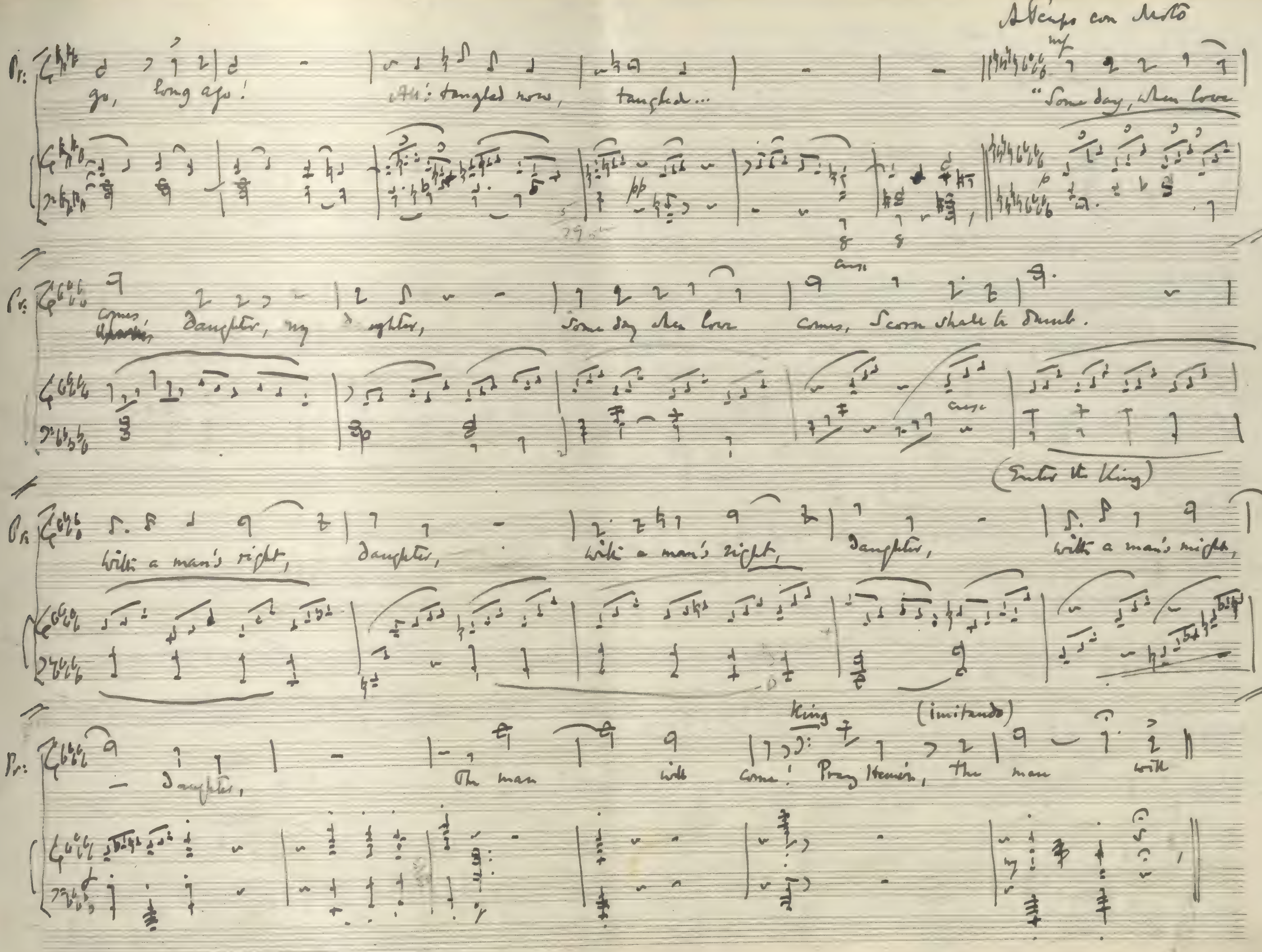


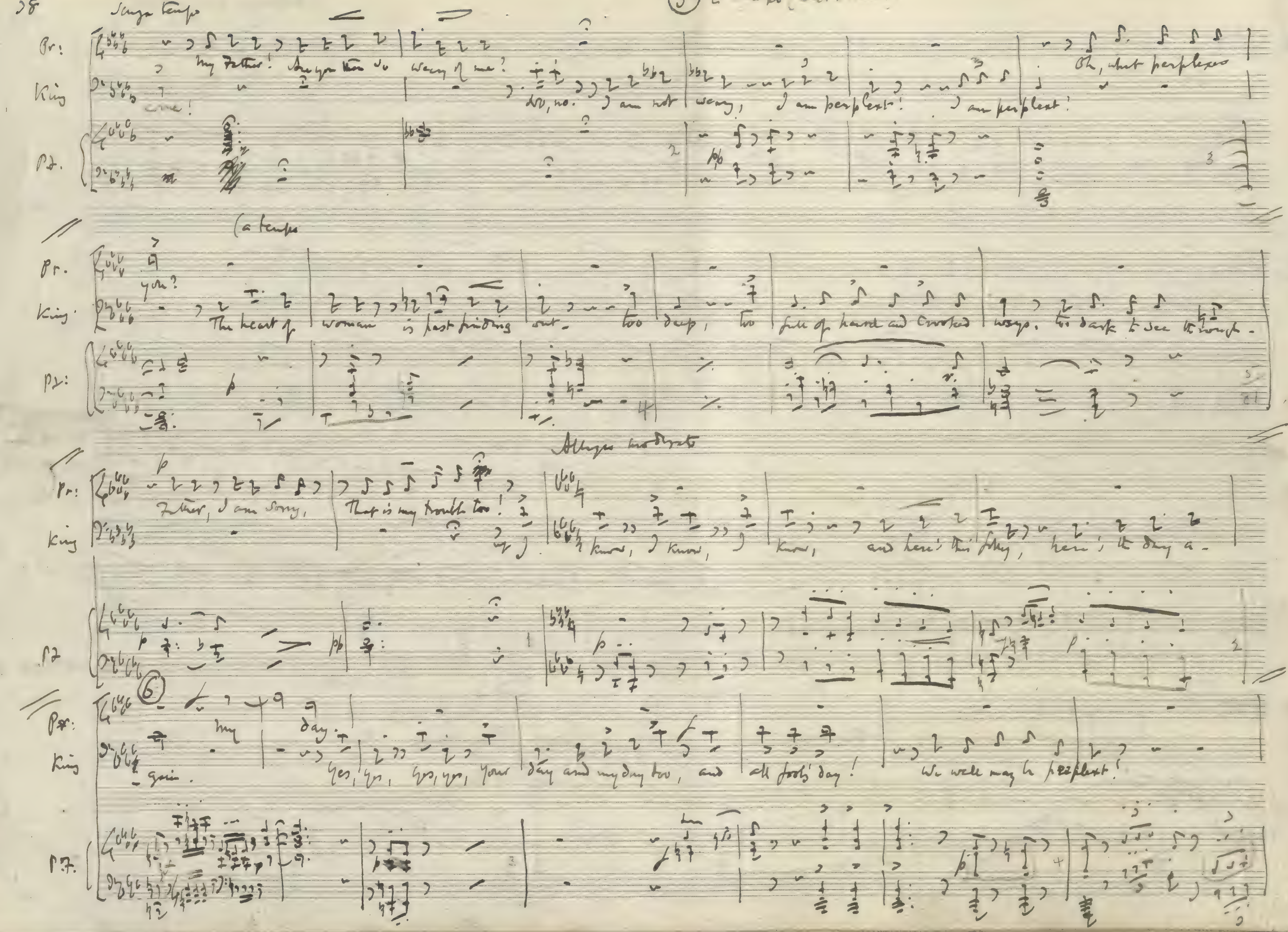


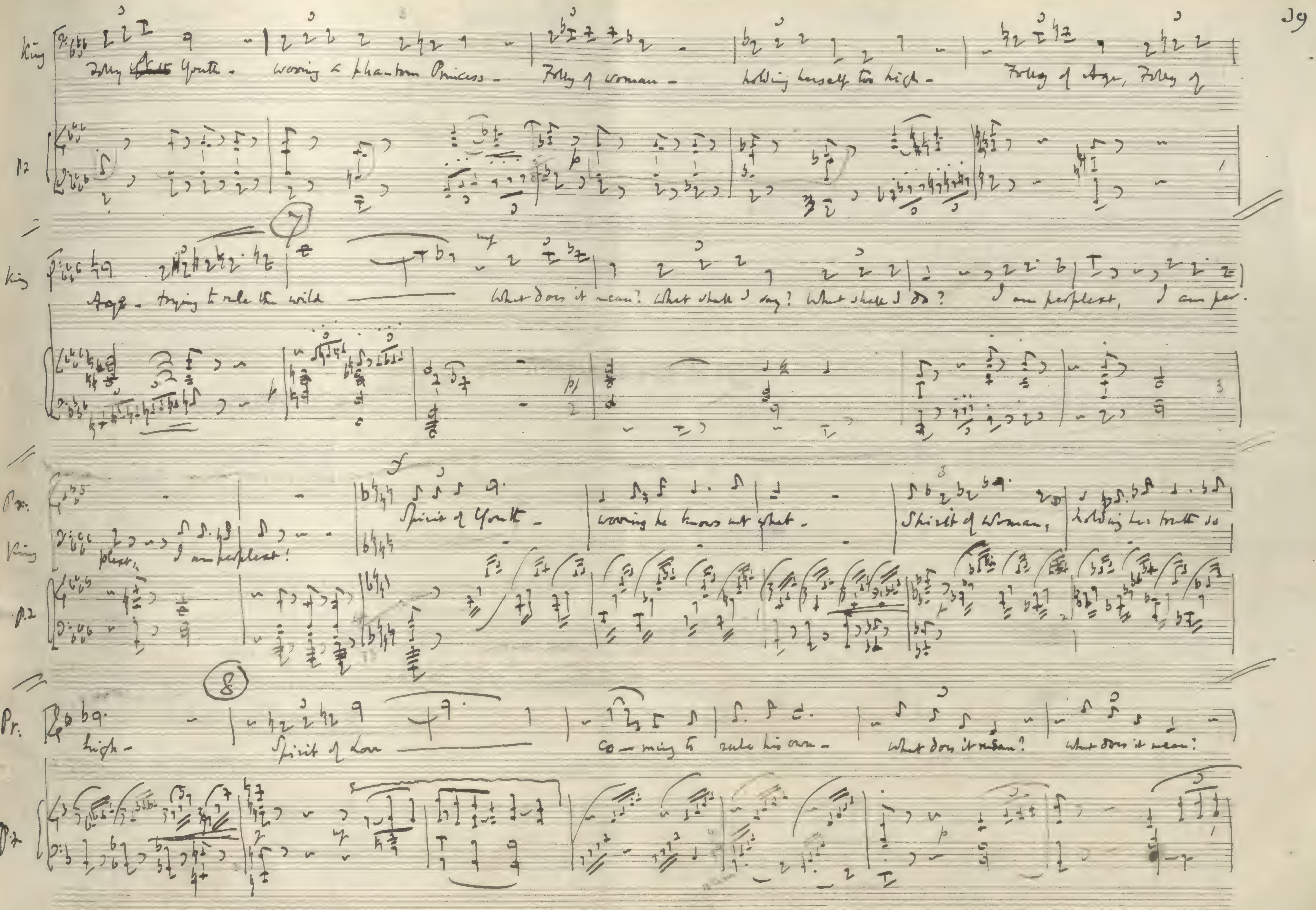
(The Curtain rises. The palace Square

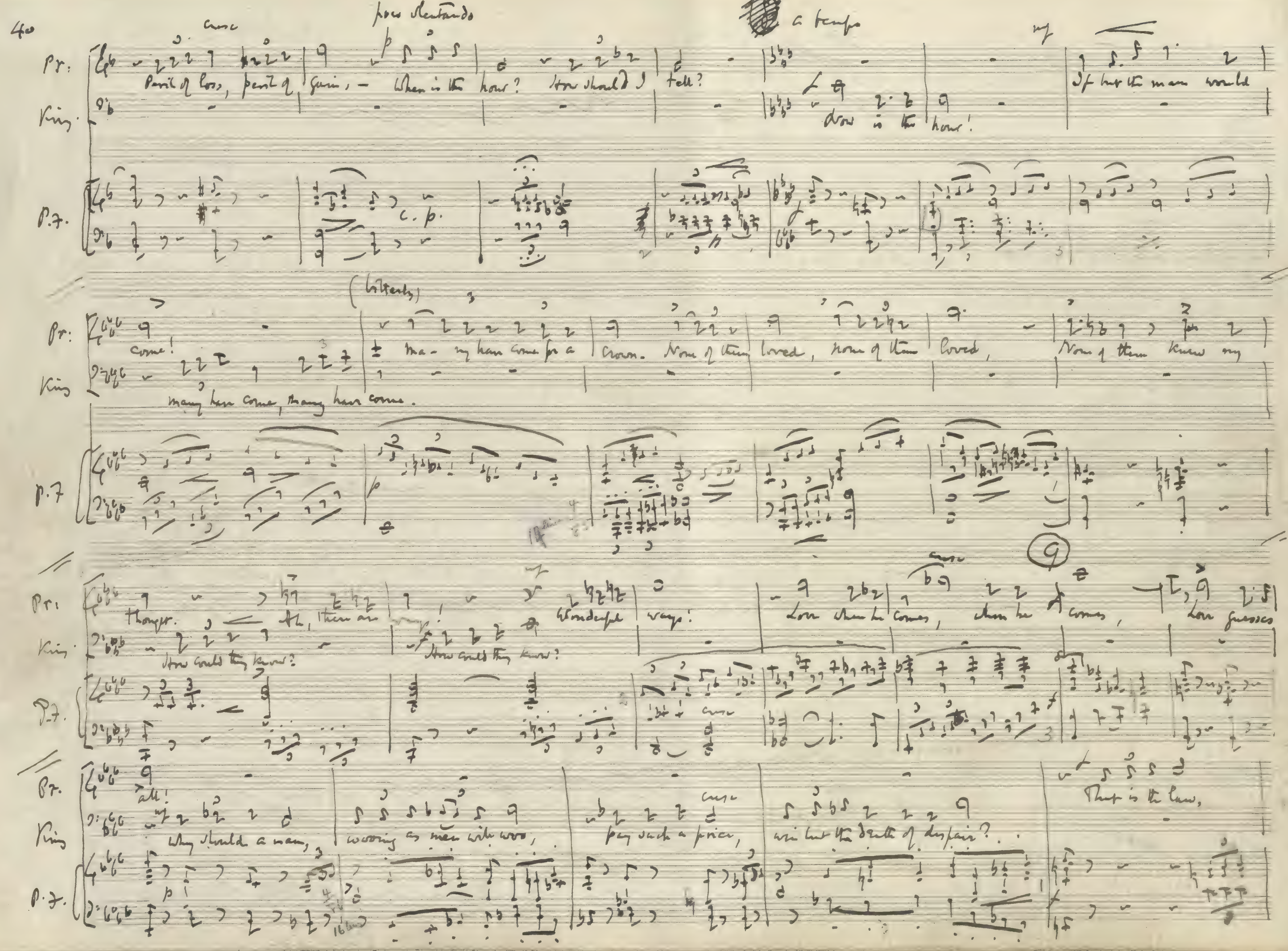

(Enter the Princess on the Terrace L.)
Recit:
Princess
I cannot, cannot understand myself?
I know I am not deep or hard or wicked, I think I could be
colla voce
Pr:
How shall I understand? How shall a maid unwind with her own trembling hand The tangled thread of her mind?
There was a song I laughed at long ago I [heard] my old nurse sing it – long a-go, long a-go.
"What makes your eyes so proud, Daughter, my [daughter]? What makes your eyes so

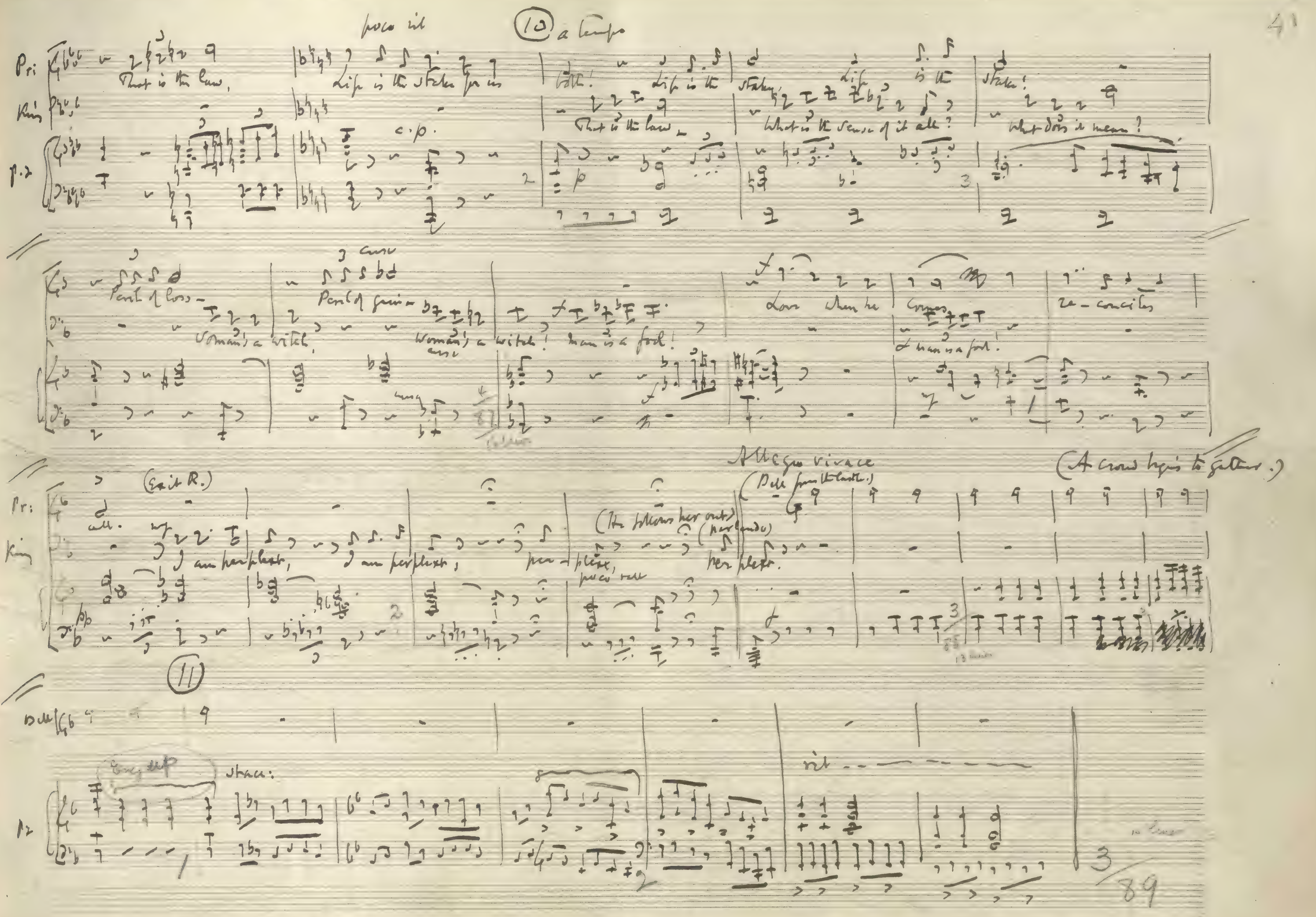

3
Pr:
proud, your heart so brave? Little you care, Daughter, If those who dare, Daughter, Go to their
Pf.
animato
Quasi Recit.
poco mosso
Pr:
grave." So brave was I and proud? Ah, long ago, long ago.
Poco più mosso
Pr
"Truly I cannot tell, Mother, my mother, Truly I cannot tell, So was I born.
4 Quasi Recit.
Pr:
While life's a game, mother, and love's a name, mother, All men I scorn." That love was long a-


A Tempo con Moto
Pr:
go, long ago!
Ah! tangled now, tangled...
"Some day, when love comes, Daughter, my daughter,
Some day when love comes, Scorn shall be dumb.
(Enter the King)
with a man's right, daughter, with a man's right, daughter, with a man's might,
daughter,
The man will come!
King
(imitando)
Pray Heaven, the man will

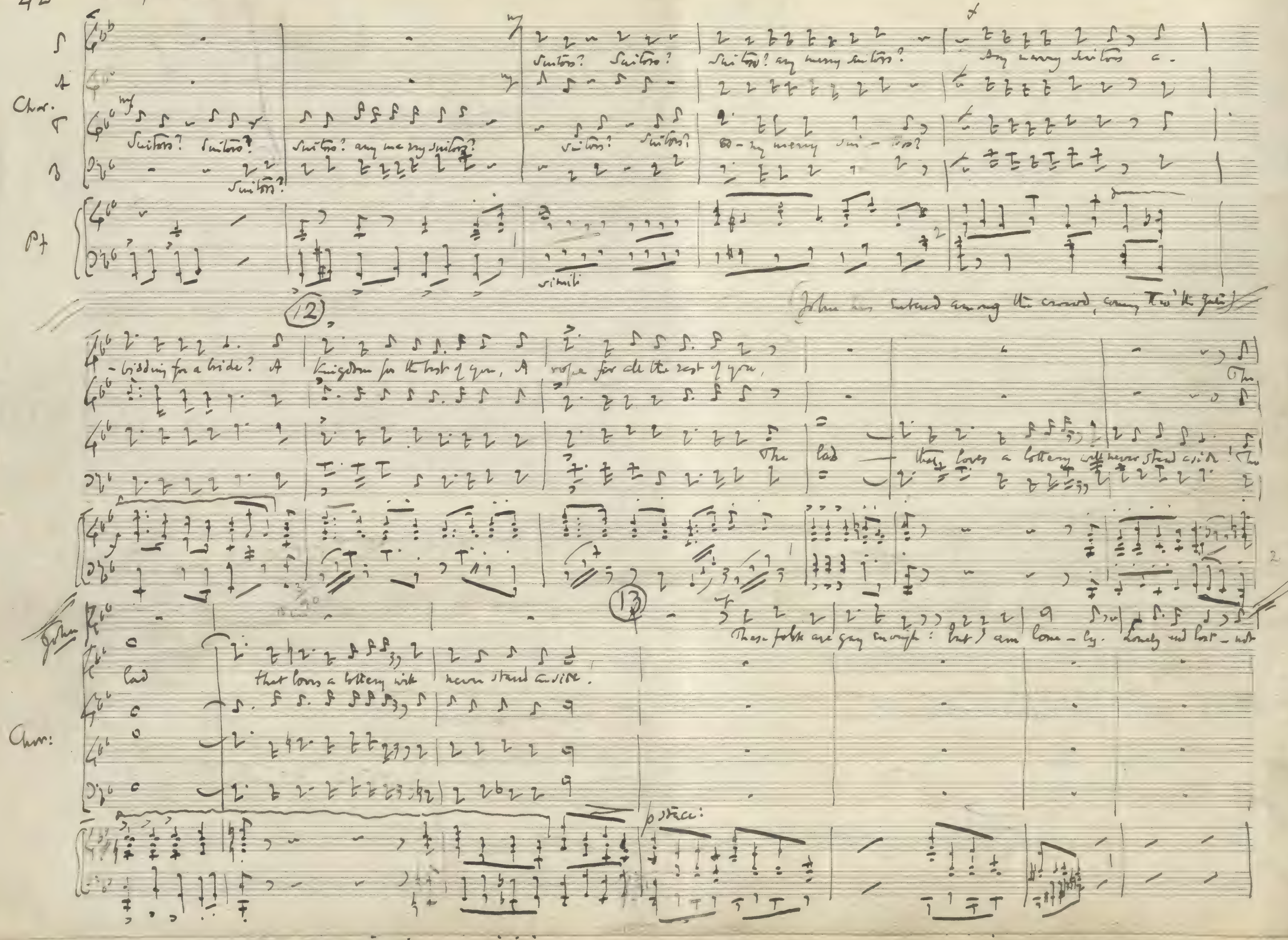

Senza tempo
5 a tempo (colla Pr...)
Pr:
King
Pf.
My Father! Are you then so weary of me?
Come!
No, no. I am not weary, I am perplext! I am perplext!
Oh, what perplexes you?
(a tempo
The heart of woman is past finding out — too deep, too full of hard and crooked ways, too dark to see the wrongs.
Father, I am sorry, That is my trouble too!
Allegro moderato
I know, I know, I know, and here's the folly, here's the day a-gain.
6
my day.
Yes, yes, yes, yes, your day and my day too, and all fools' day!
We well may be perplext!

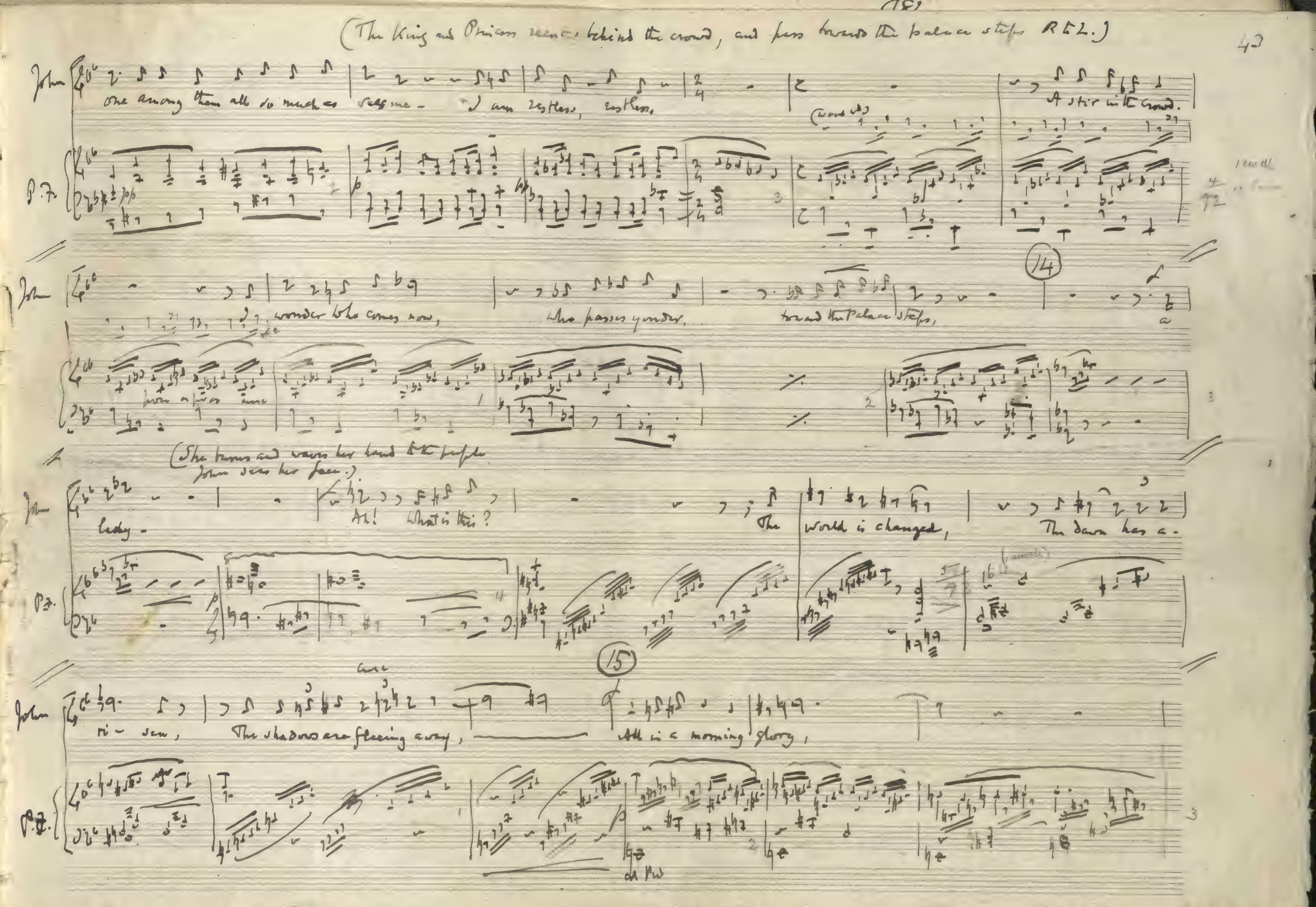

King
Folly Youth – wooing a phantom Princess – Folly of woman – holding herself too high – Folly of Age, Folly of
King
Age – trying to rule the wild ——— What does it mean? What shall I say? What shall I do? I am perplext, I am per-
Pr.
Spirit of Youth – wooing he knows not what – Spirit of Woman, holding her truth so
King
plext, I am perplext!
Pr.
high – Spirit of Love ——— co – ming to rule his own – What does it mean? What does it mean?

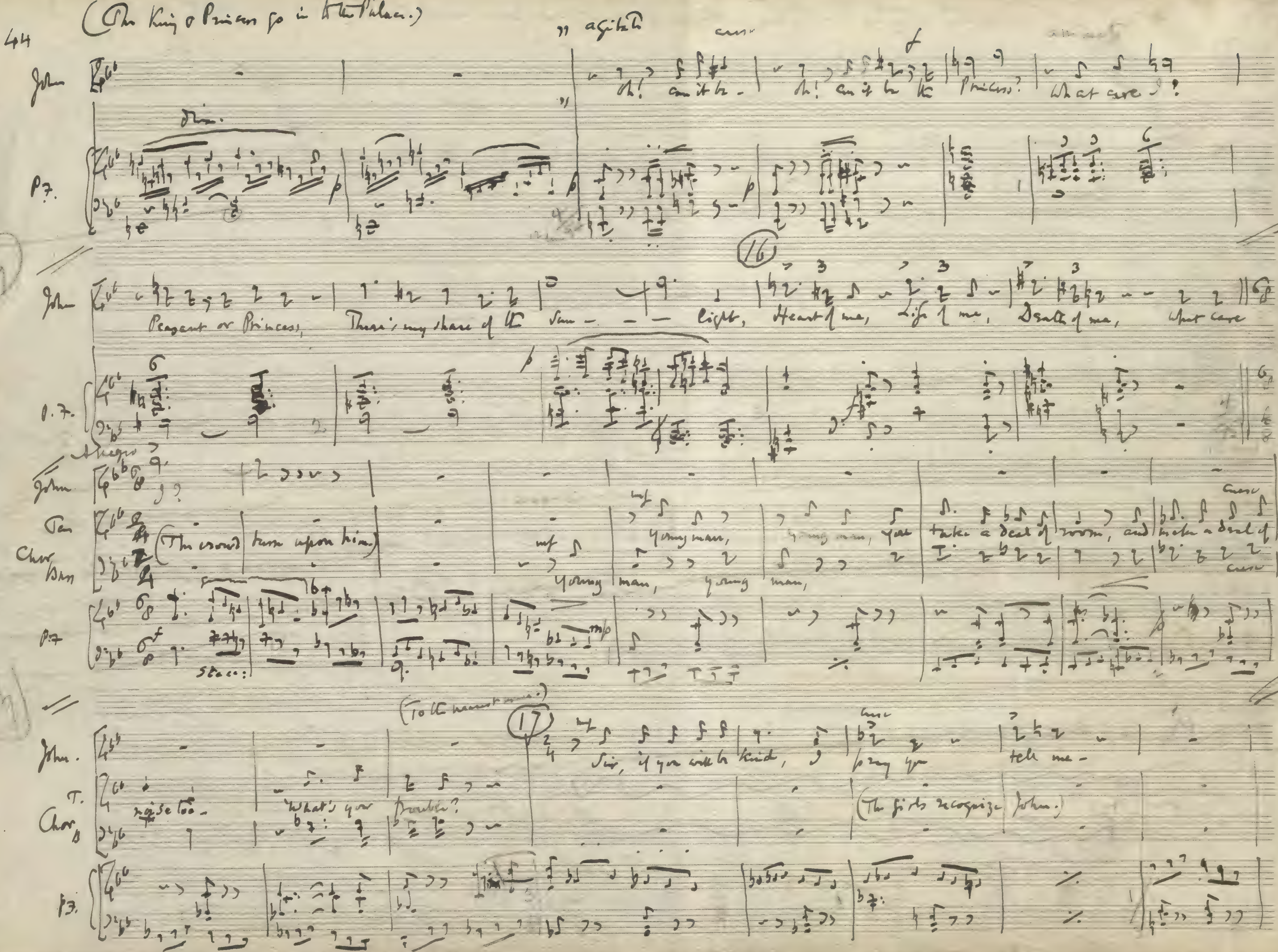

cresc
poco rallentando
a tempo
mf
Pr.
King
P.F.
Peril of loss, peril of gain, — When is the hour? How should I tell?
How is the hour!
If but the man would come!
many have come, many have come.
(bitterly)
Many have come for a crown. None of them loved, none of them loved, None of them knew my hunger.
Ah, there are ways! Wonderful ways!
How could they know? How could they know?
9
Love when he comes, when he comes, Love guesses all!
Why should a man, wooing as men will woo, pay such a price, win but the death of despair?
That is the law,

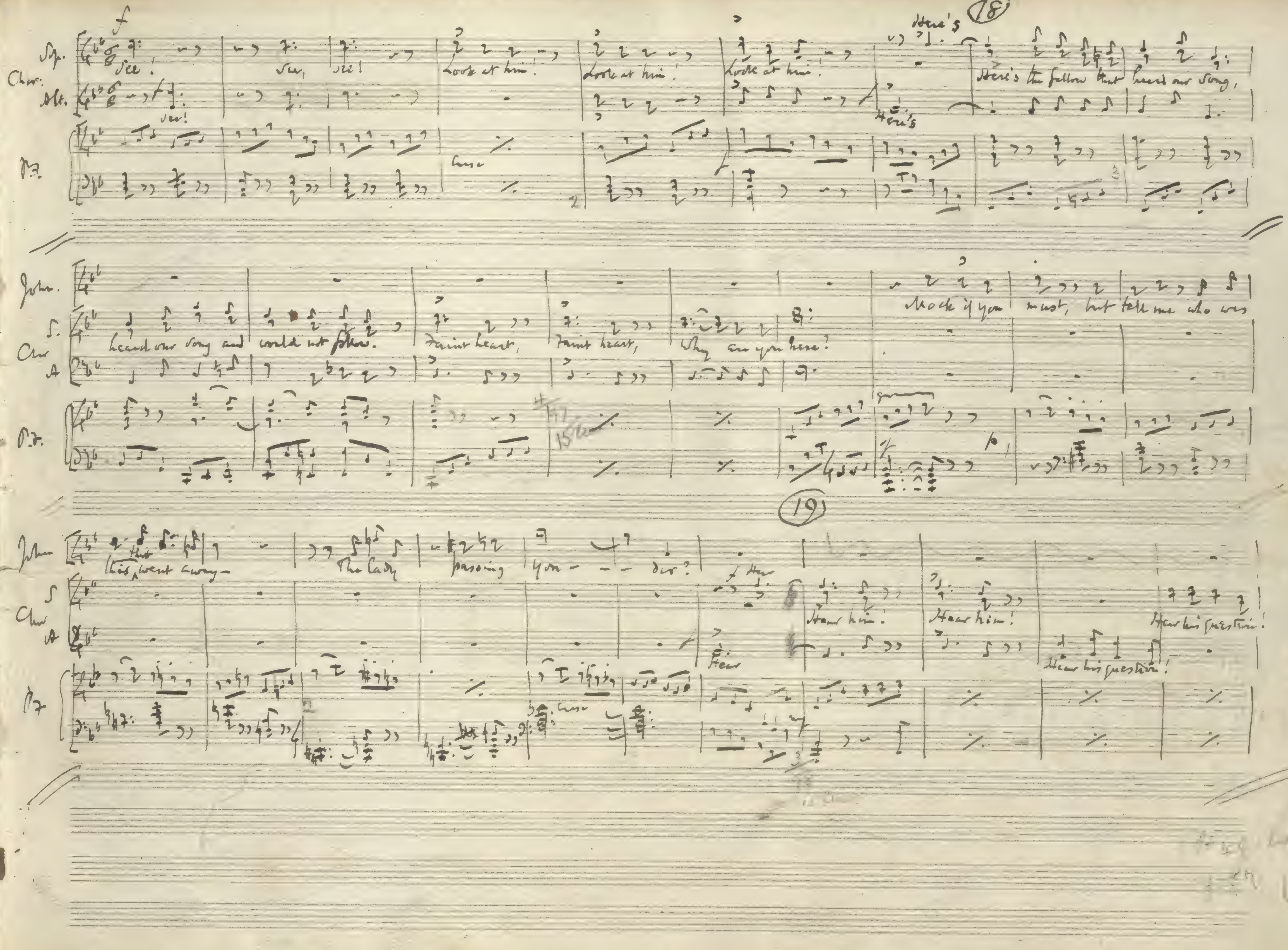

41
poco rit
10 a tempo
Pri
That is the law.
Life is the stake for us
stake! Life is the stake, Life is the stake!
King
That is the law
What is the sense of it all?
What does it mean?
P. 2
Pearl of loss
Pearl of gain
Woman's a witch. Woman's a witch! Man is a fool!
Love when he comes re-conciles
& man is a fool!
(Exit R.)
Allegro vivace
(A crowd begins to gather.)
rall.
I am perplext, I am perplext; per-plex, perplext.
(He follows her out)
(parlando)
poco rall
11
stacc.
rit
89

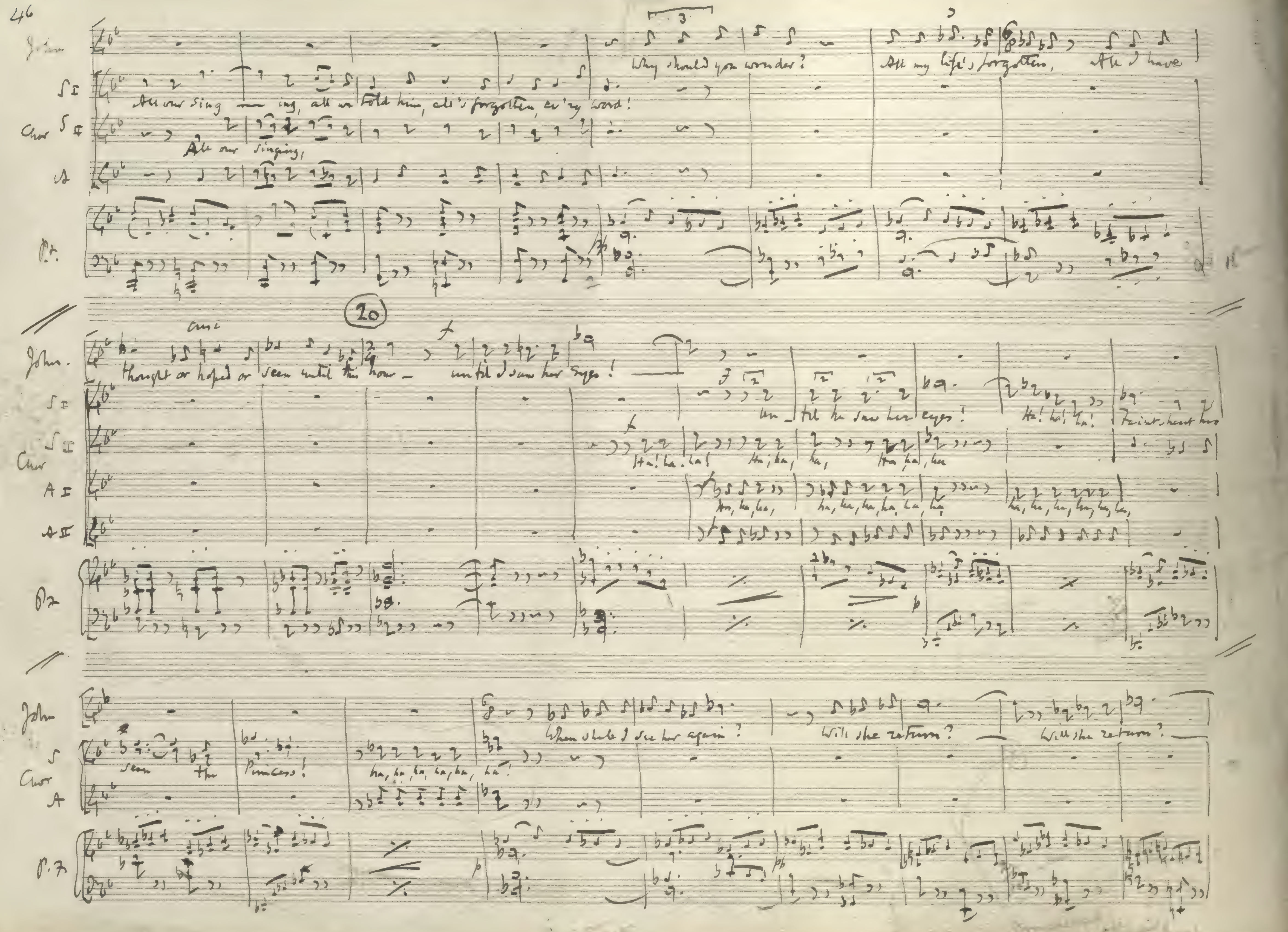
Poco più Lento

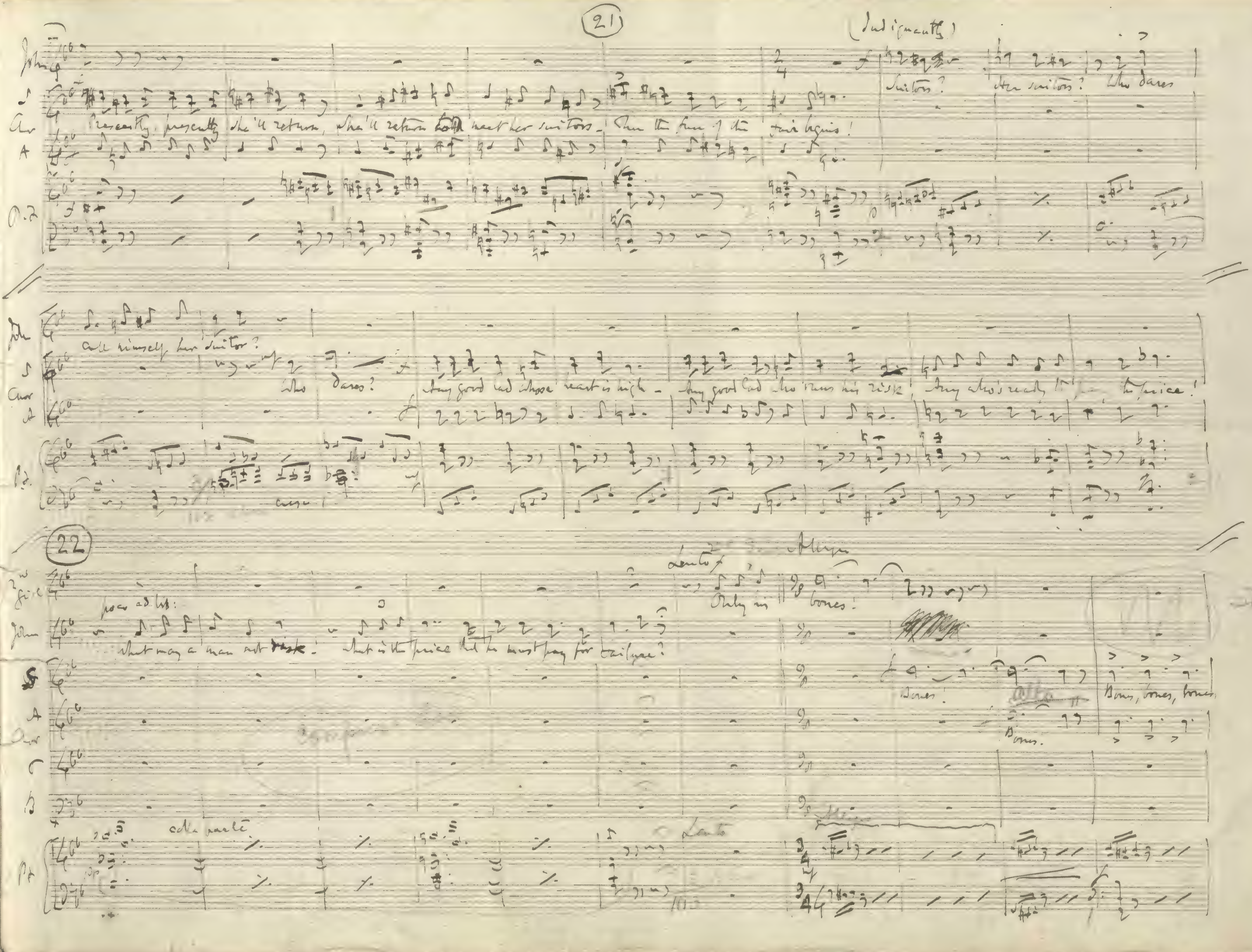



(The King and Princess … behind the crowd, and pass towards the palace steps R.E.L.)
John
P.F.
One among them all so much as vexes me — I am restless, restless,
A stir with crowd.
I wonder who comes now,
Who passes yonder,
toward the Palace steps,
14
a lady —
(She turns and waves her hand to the people.
John sees her face.)
Ah! What is this?
The world is changed,
The dawn has a-risen,
15
The shadows are fleeing away,
All is a morning glory,

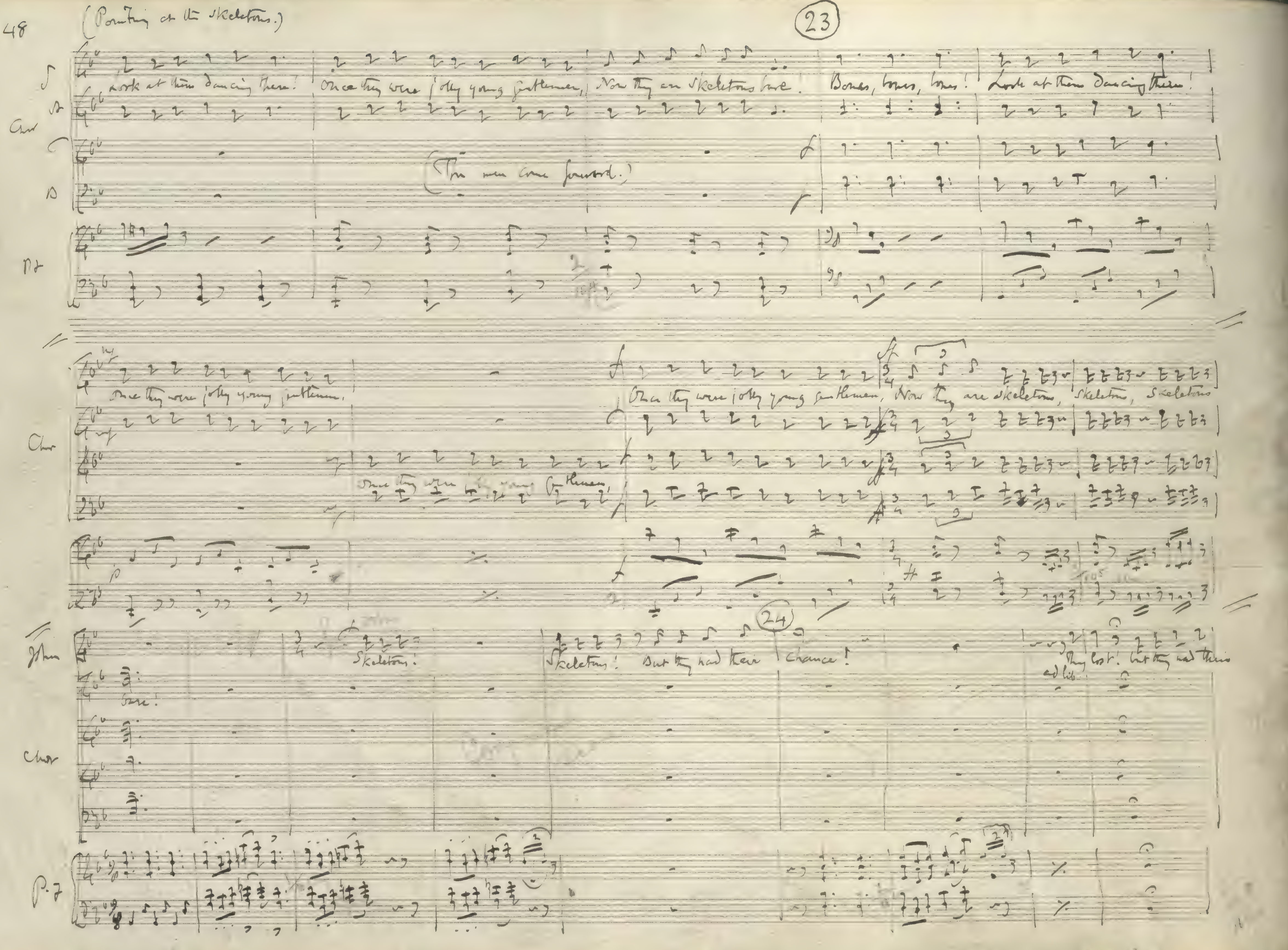

(The King & Princess go in to the Palace.)
agitato
cresc
John
Ah! can it be - Ah! can it be the Princess? What care I?
Pf.
dim.
16
Peasant or Princess, There's my share of the sun - - - light, Heart of me, Life of me, Death of me, What care
Allegro
Ten
Chor
Bass
(The crowd turn upon him)
Young man, young man, young man,
Young man, you take a deal of room, and take a deal of
stacc.
17
noise too -
What's your trouble?
Sir, if you will be kind, I pray you tell me -
(The girls recognize John.)

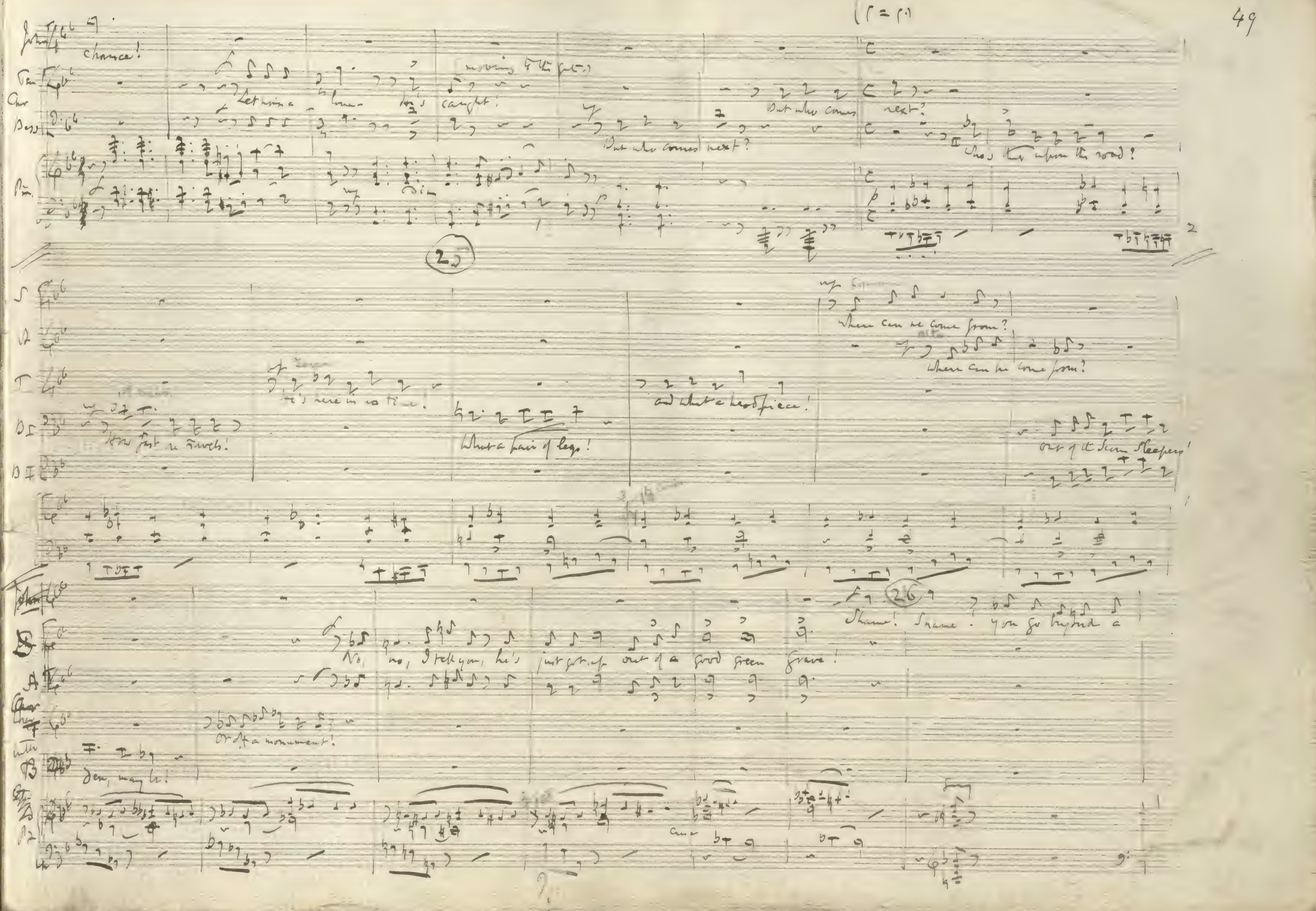

Sp.
Chor.
Alt.
P.F.
John.
See! See, see! Look at him! Look at him! Look at him!
Here's
18
Here's the fellow that heard our song, heard our song and would not follow.
Faint heart, Faint heart, Why are you here?
Mock if you must, but tell me who was this, that went away—
The lady passing you— — sir?
19
Hear
Hear him! Hear him! Hear his question!

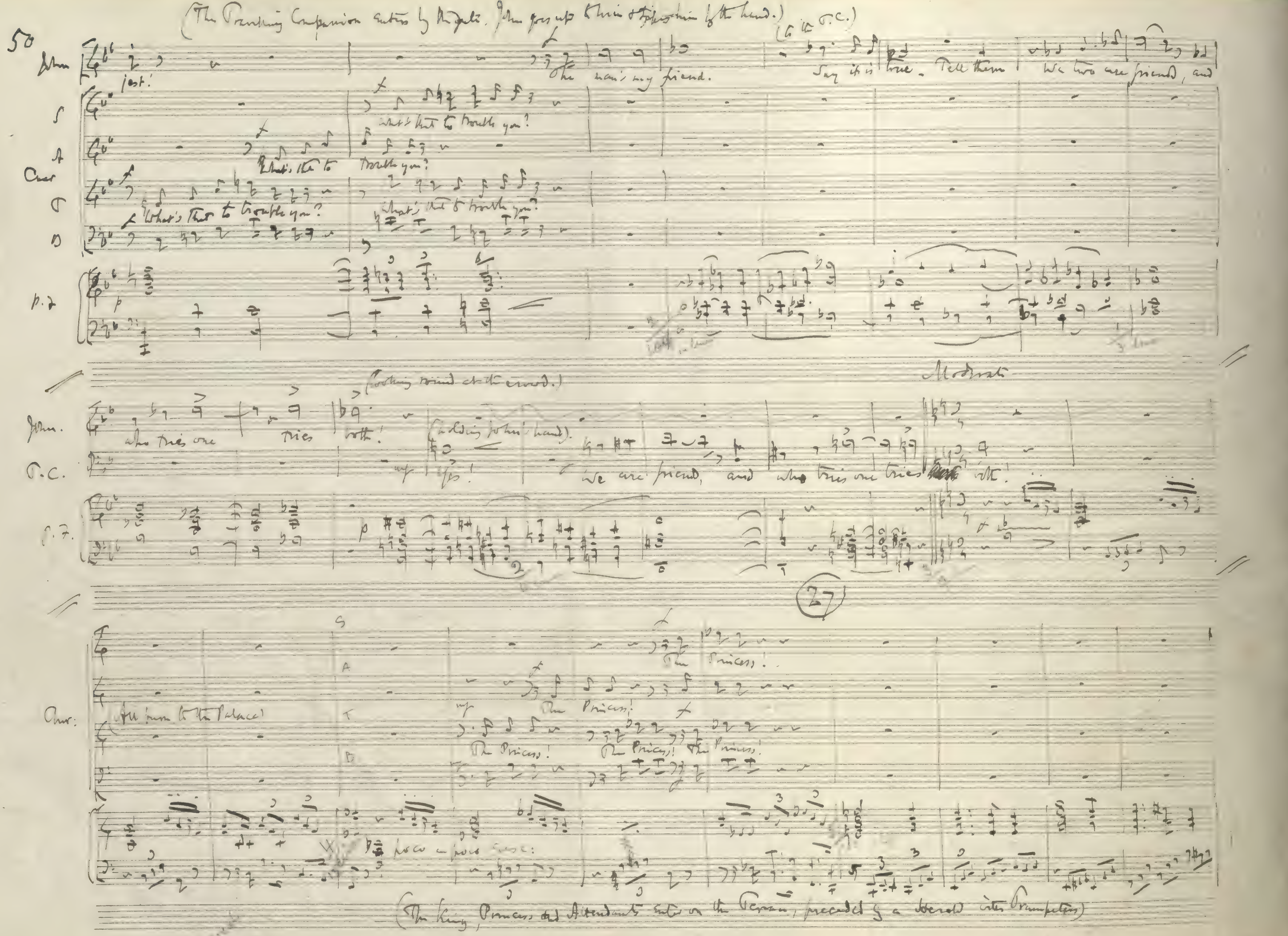

John
S I
S II
Chor
A
Pf.
Why should you wonder?
All my life's forgotten, All I have
All our sing- ing, all we told him, all's forgotten, ev'ry word!
All our singing,
20
thought or hoped or seen until this hour — until I saw her eyes!
Un- til he saw her eyes!
Ha! ha! ha!
seen the Princess!
When shall I see her again?
Will she return?
Will she return?

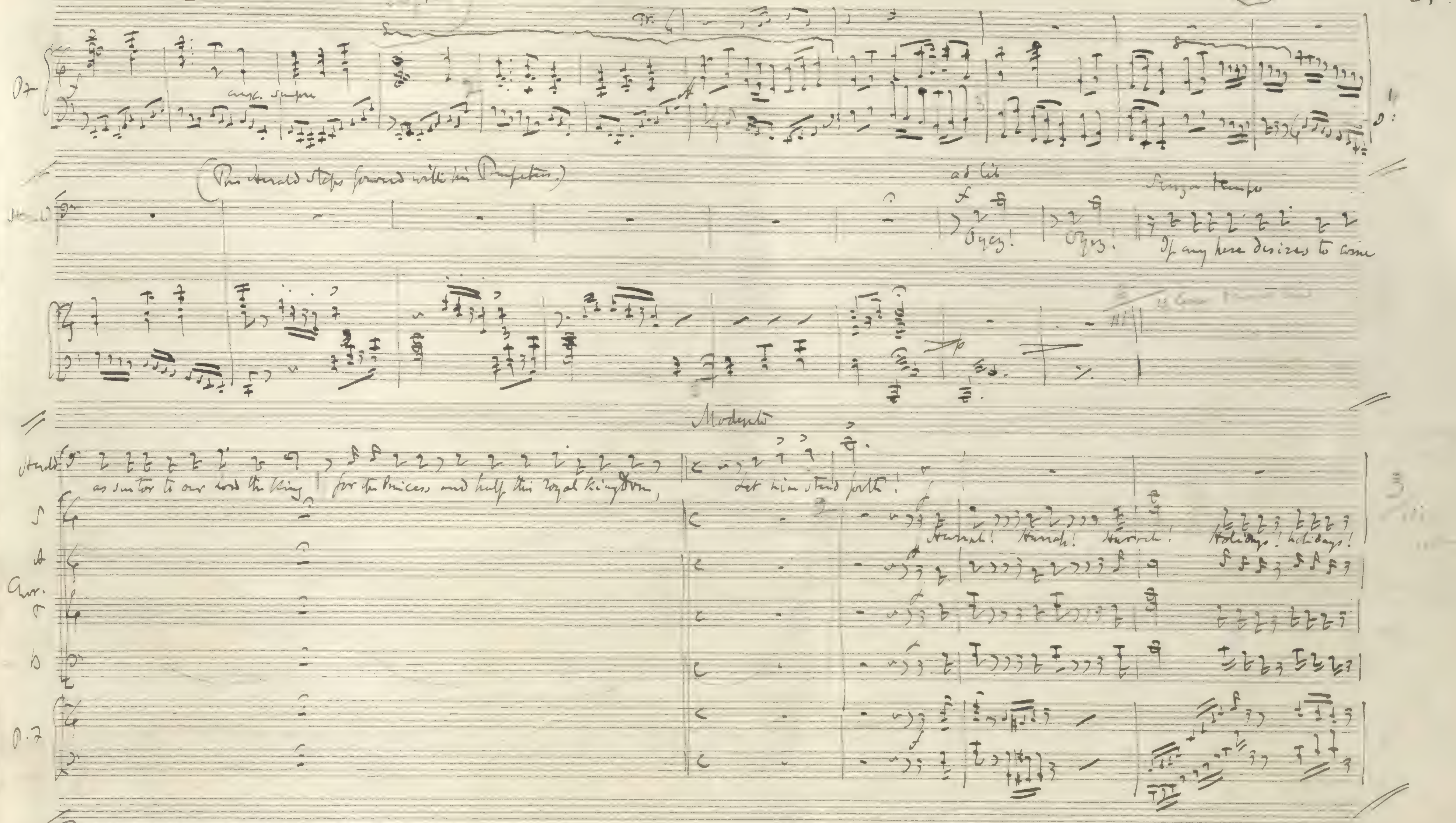


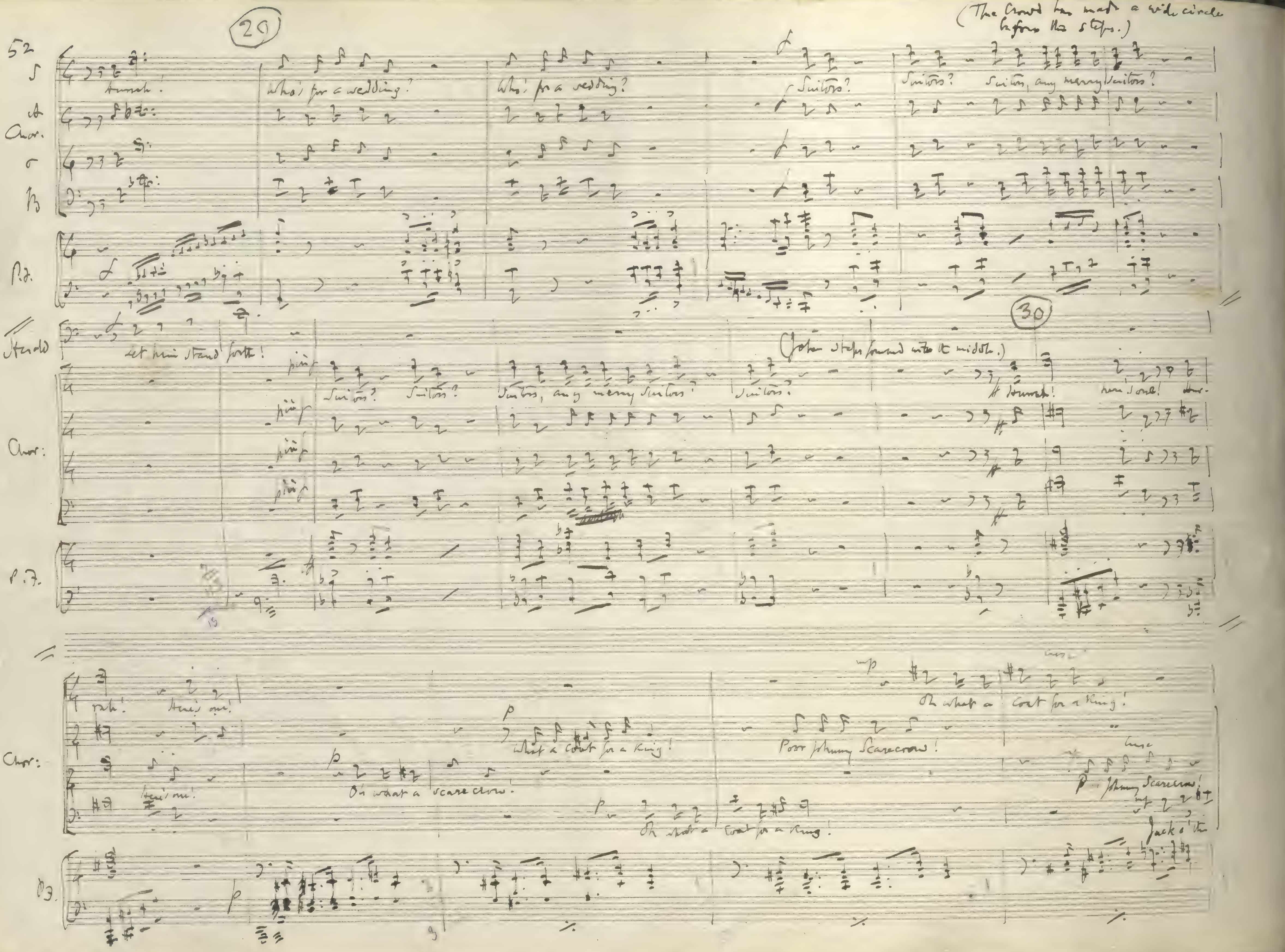
21
(Indignantly)
John
Suitors? Her suitors? Who dares
S
Chor
A
Presently, presently she'll return, she'll return with her suitors. Then the fun of the fair begins!
P.F.
call himself her suitor?
Who dares?
Any good lad whose heart is high - Any good lad who runs his risk, Any who's ready to pay the price!
22
2nd Girl
poco ad lib:
What may a man not risk! What is the price that he must pay for failure?
Lento
Allegro
Only in bones!
Bones!
Bones, bones, bones
Bones.
colla parte
Lento

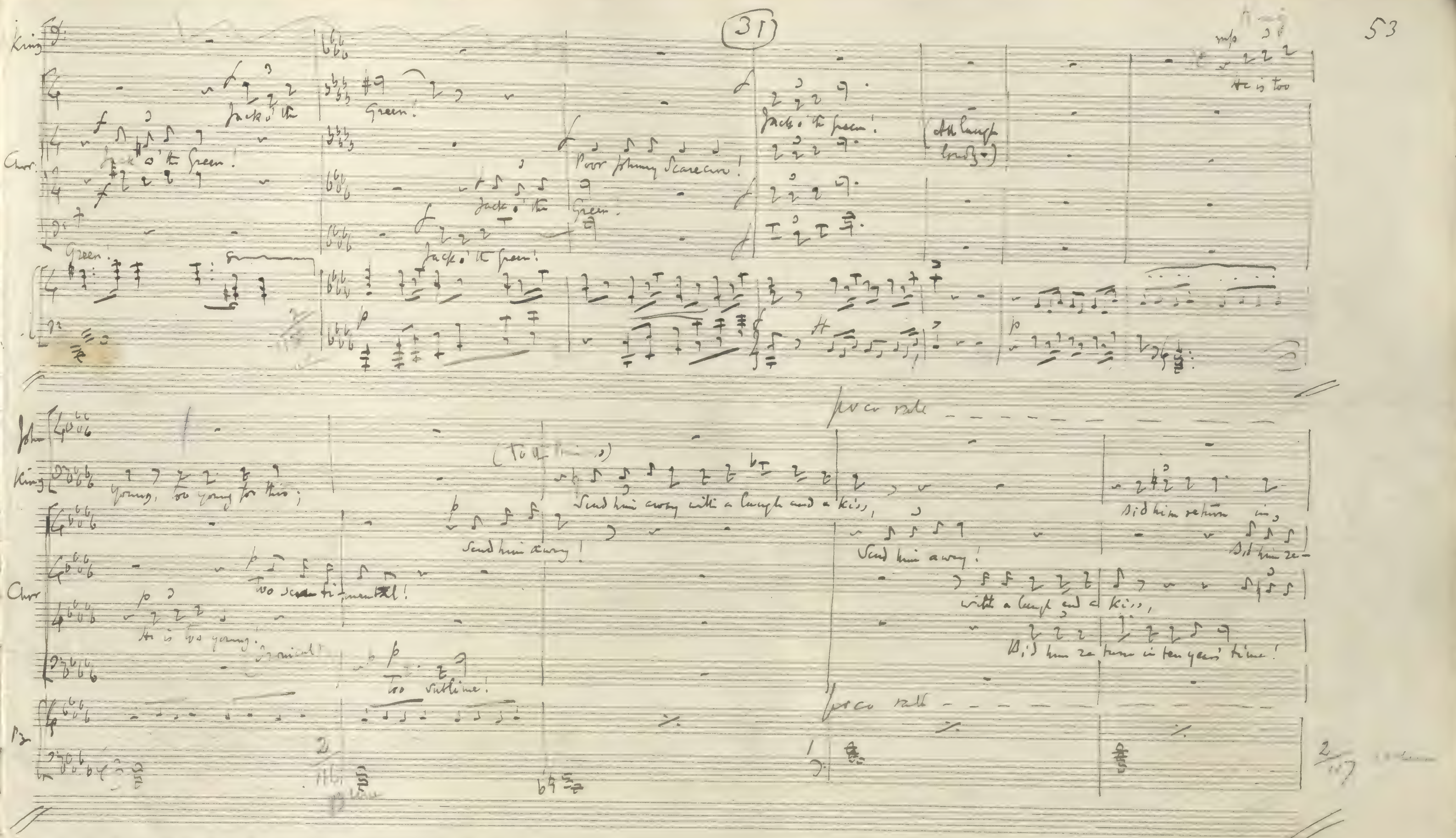

(Pointing at the skeletons.)
23
Look at them dancing there!
Once they were jolly young gentlemen,
Now they are skeletons here.
Bones, bones, bones!
Look at them dancing there!
S
A
Chor
T
B
(The men come forward.)
Pf
Once they were jolly young gentlemen.
Once they were jolly young gentlemen, Now they are skeletons, Skeletons, Skeletons
Chor
John
Skeletons!
Skeletons! But they had their
24
Chance!
They lost! but they had their
ad lib.
Chor
P.F.

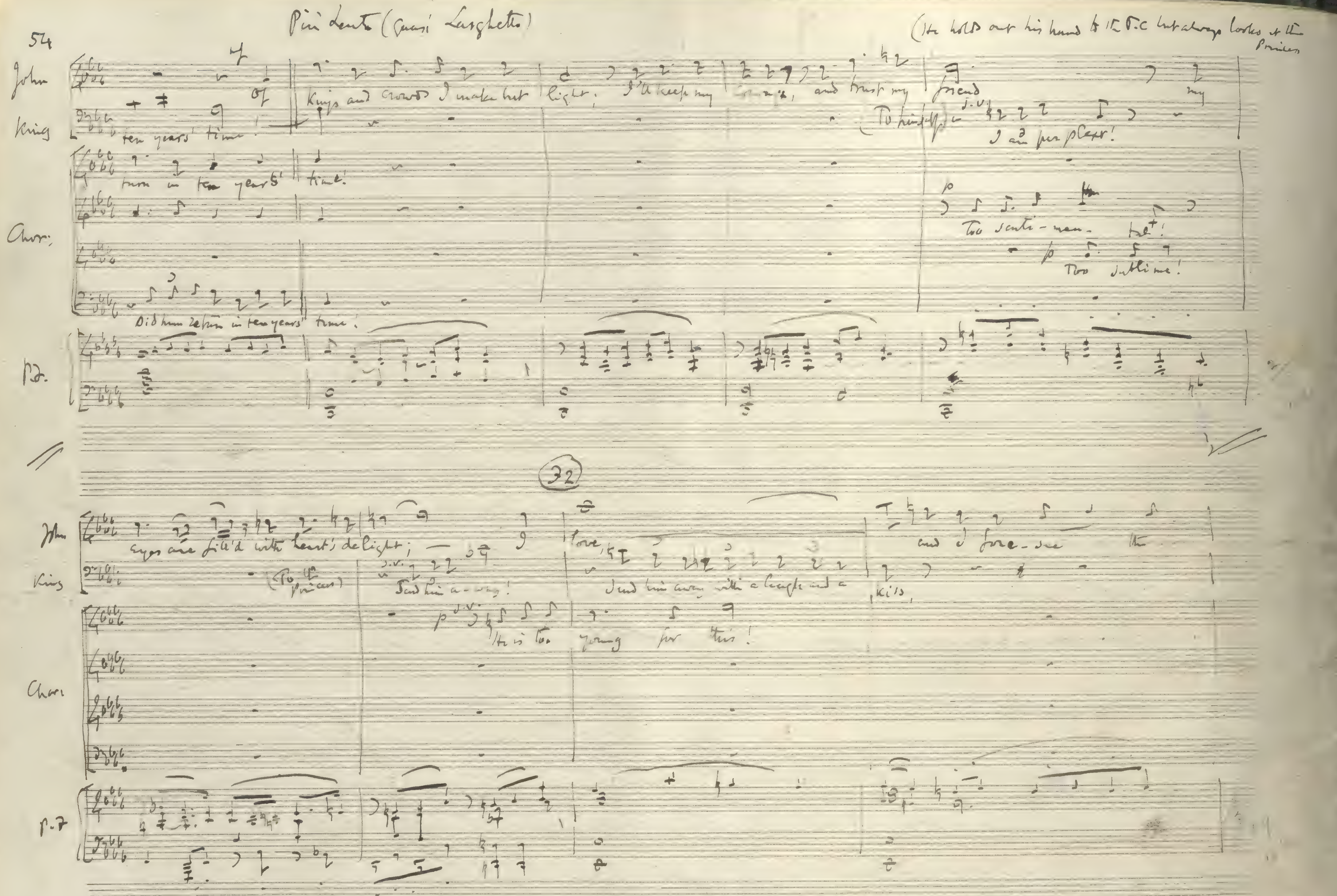

chance!
Let him a - lone - he's caught!
But who comes next?
But who comes next?
Who's that upon the road?
25
Where can he come from?
Where can he come from?
he's here in no time!
What a pair of legs!
and what a headpiece!
Out of the Seven Sleepers!
26
Shame! Shame. You go beyond a
No, no, I tell you, he's just got up out of a good green grave!
Or off a monument!

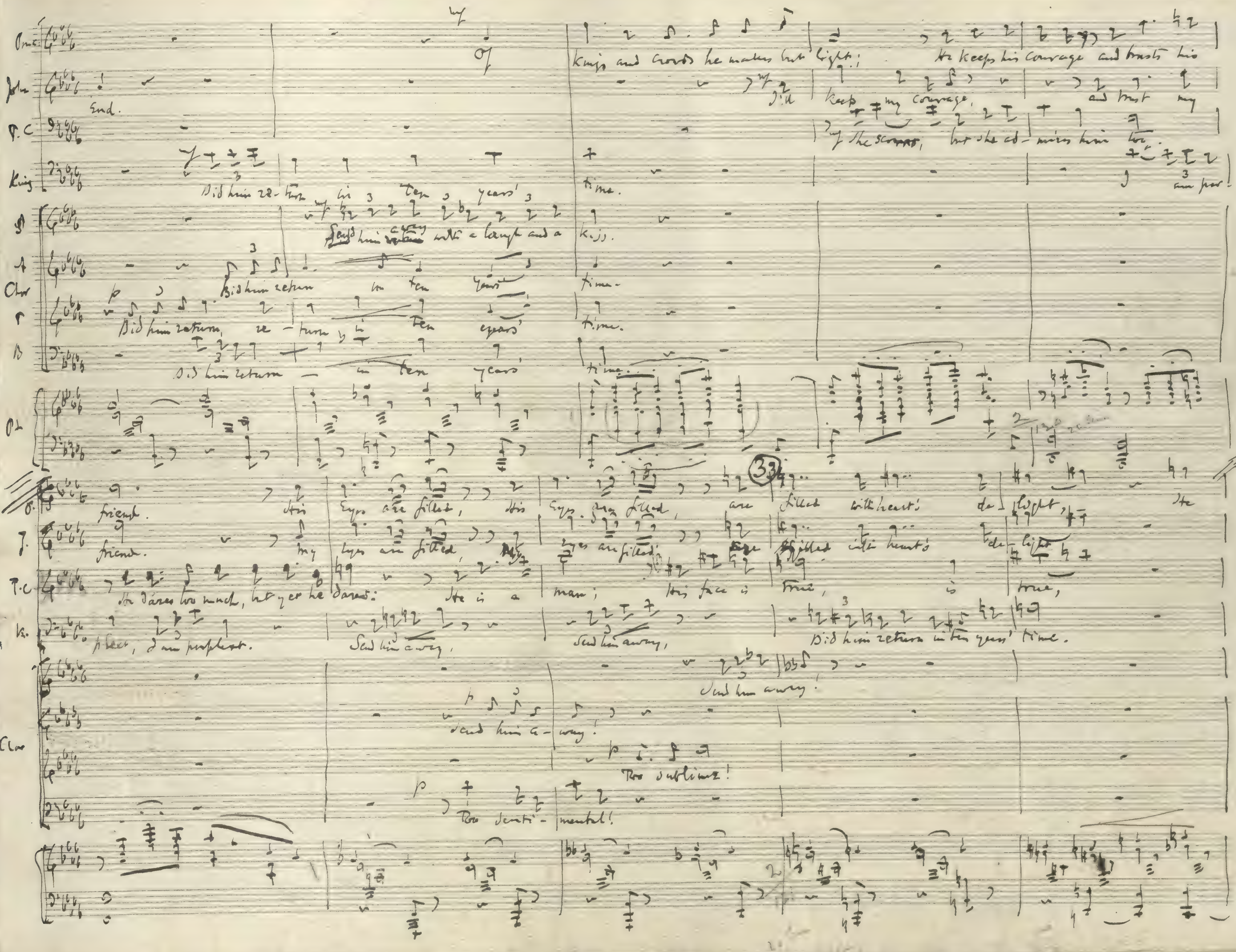

50
(The Drinking Companion enters by the gate. John goes up to him & takes him by the hand.)
(to the D.C.)
John
just!
The man's my friend.
Say it is true. Tell them We two are friends, and
S
A
Chor
T
B
What's that to trouble you?
P.F.
(looking round at the crowd.)
Moderato
John.
who tries one tries both!
(holding John's hand)
D.C.
Yes!
We are friends, and who tries one tries both.
27
The Princess!
Chor:
All turn to the Palace
poco a poco cresc:
(The King, Princess and Attendants enter on the Terrace, preceded by a Herald with Trumpeters)

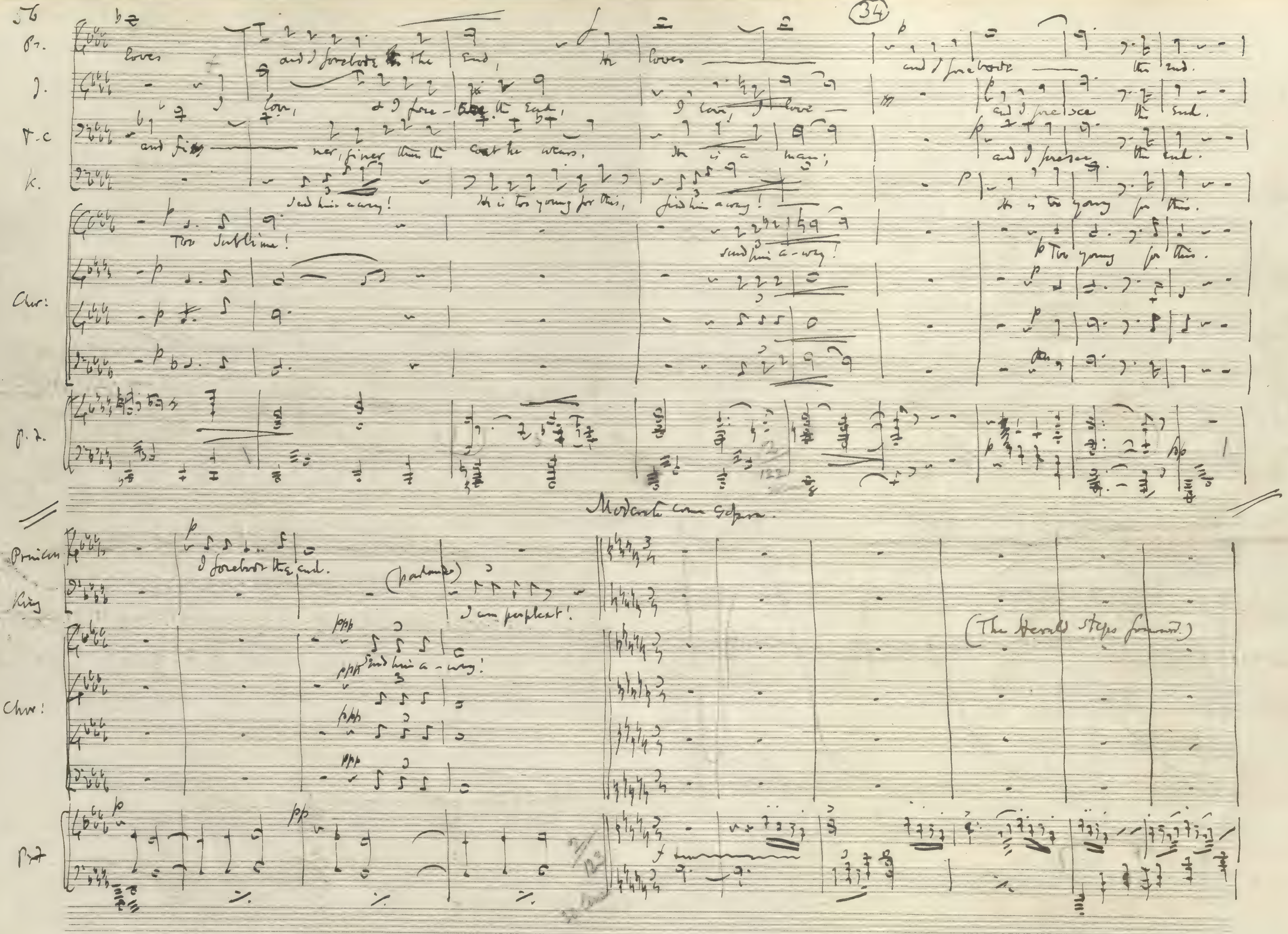

Pf
(The Herald steps forward with his Trumpeters)
Herald
ad lib
Oyez!
Oyez!
Senza tempo
If any here desires to come
Moderato
as suitor to our lord the King
for the Princess and half this royal kingdom,
Let him stand forth!
Chor.
S
A
T
B
Hurrah! Hurrah! Hurrah!
Holidays! holidays!

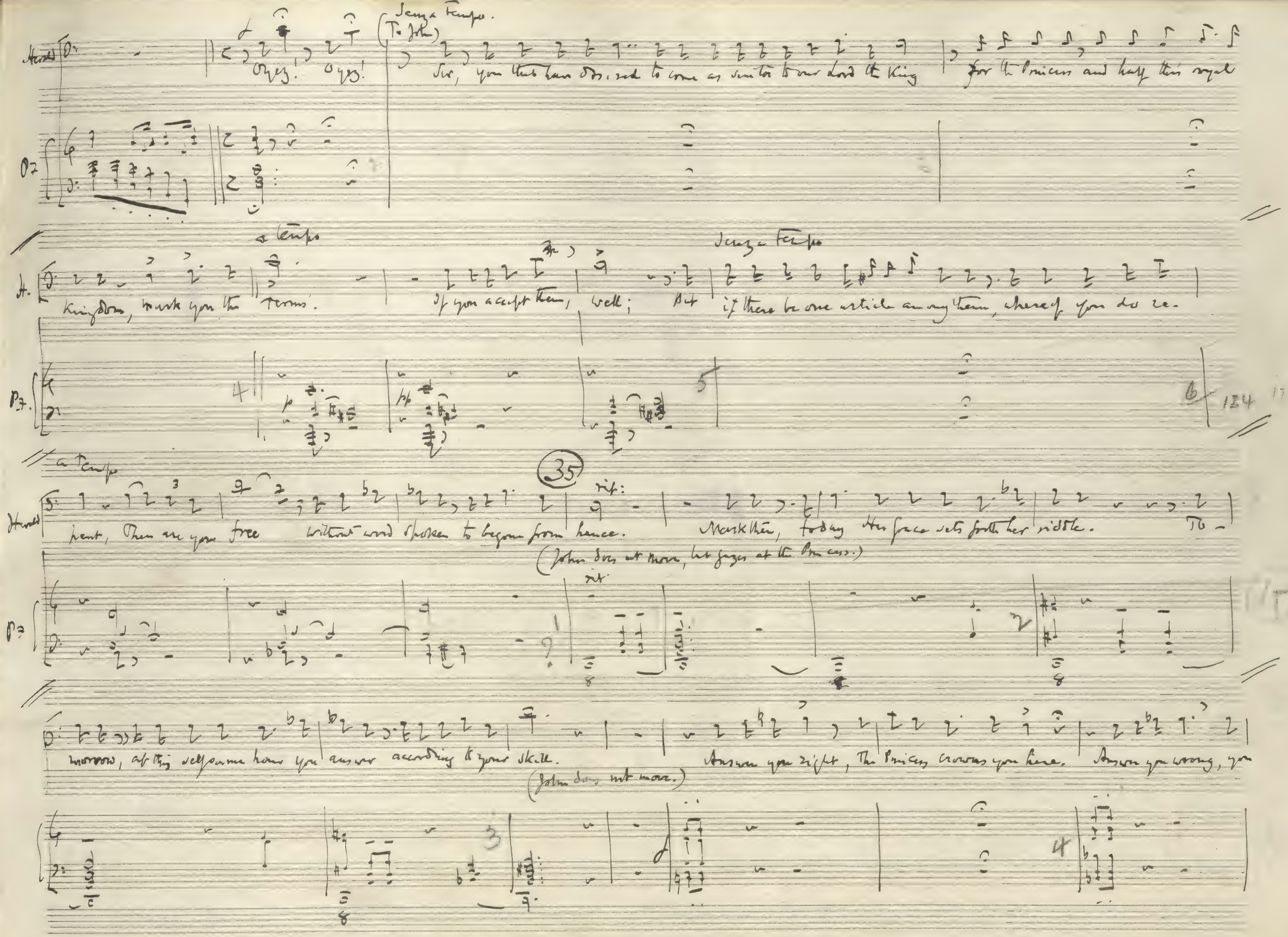

52
29
(The Crowd has made a wide circle before the steps.)
S
A
Chor.
T
B
Hurrah!
Who's for a wedding?
Who's for a wedding?
Suitors?
Suitors? Suitors, any merry Suitors?
P.F.
Herald
Let him stand forth!
(Johnny steps forward into the middle.)
30
Suitors? Suitors?
Suitors, any merry Suitors?
Suitors?
Hurrah!
Here's one! Hur-
Chor:
P.F.
rah!
Here's one!
Here's one!
p
Oh what a scarecrow
What a coat for a King!
Oh what a coat for a King!
mp
Poor Johnny Scarecrow!
Oh what a coat for a King!
Poor Johnny Scarecrow!
Jack o' the
P.F.

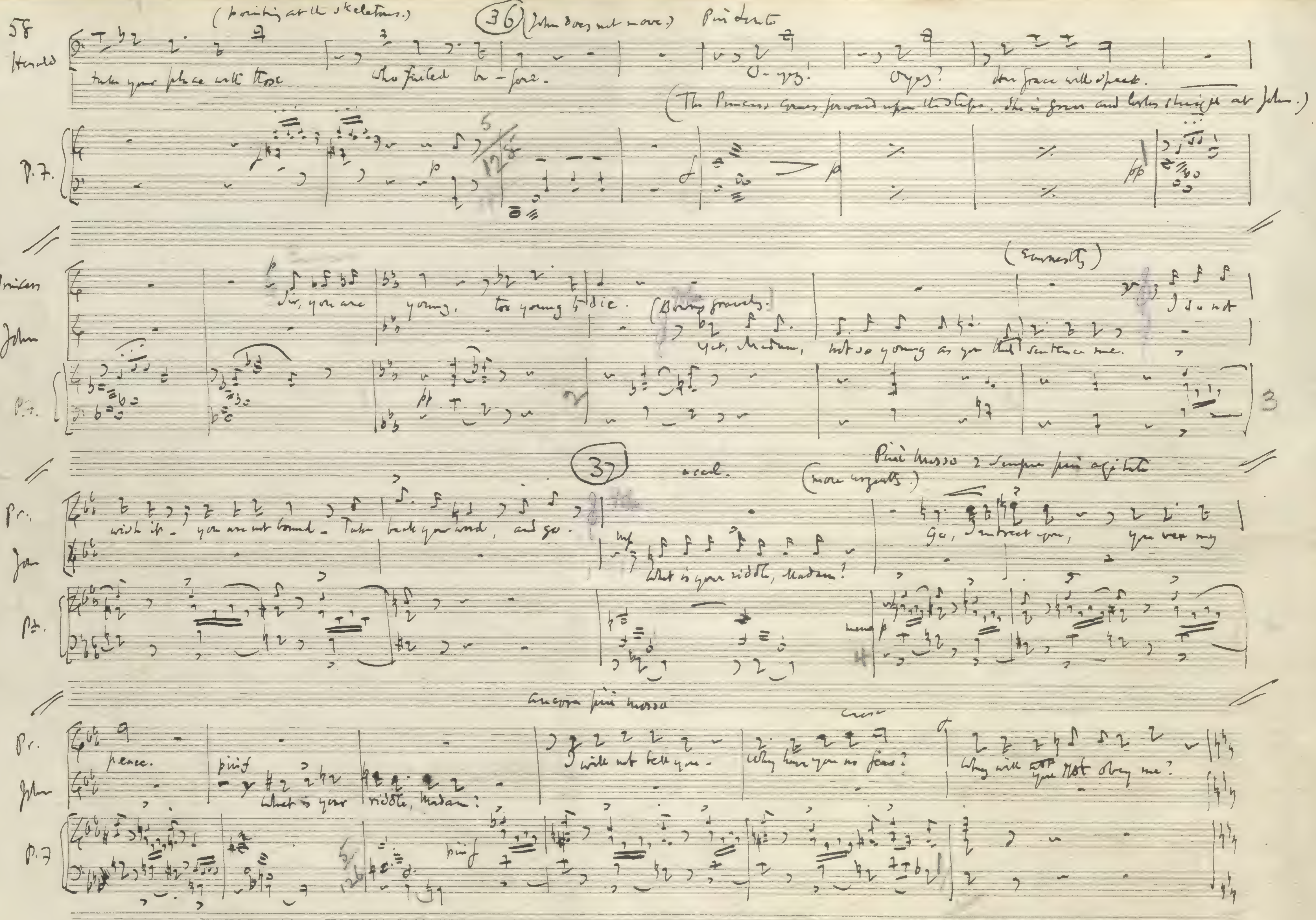

31
King
Chor
Jack o' the Green!
Green!
Poor Johnny Scarecrow!
All laugh loudly
He is too
poco rall
John
young, too young for this;
Send him away with a laugh and a kiss,
Send him away!
Too sentimental!
He is too young.
Too sublime!
with a laugh and a kiss,
Bid him return
Bid him return in ten years' time!

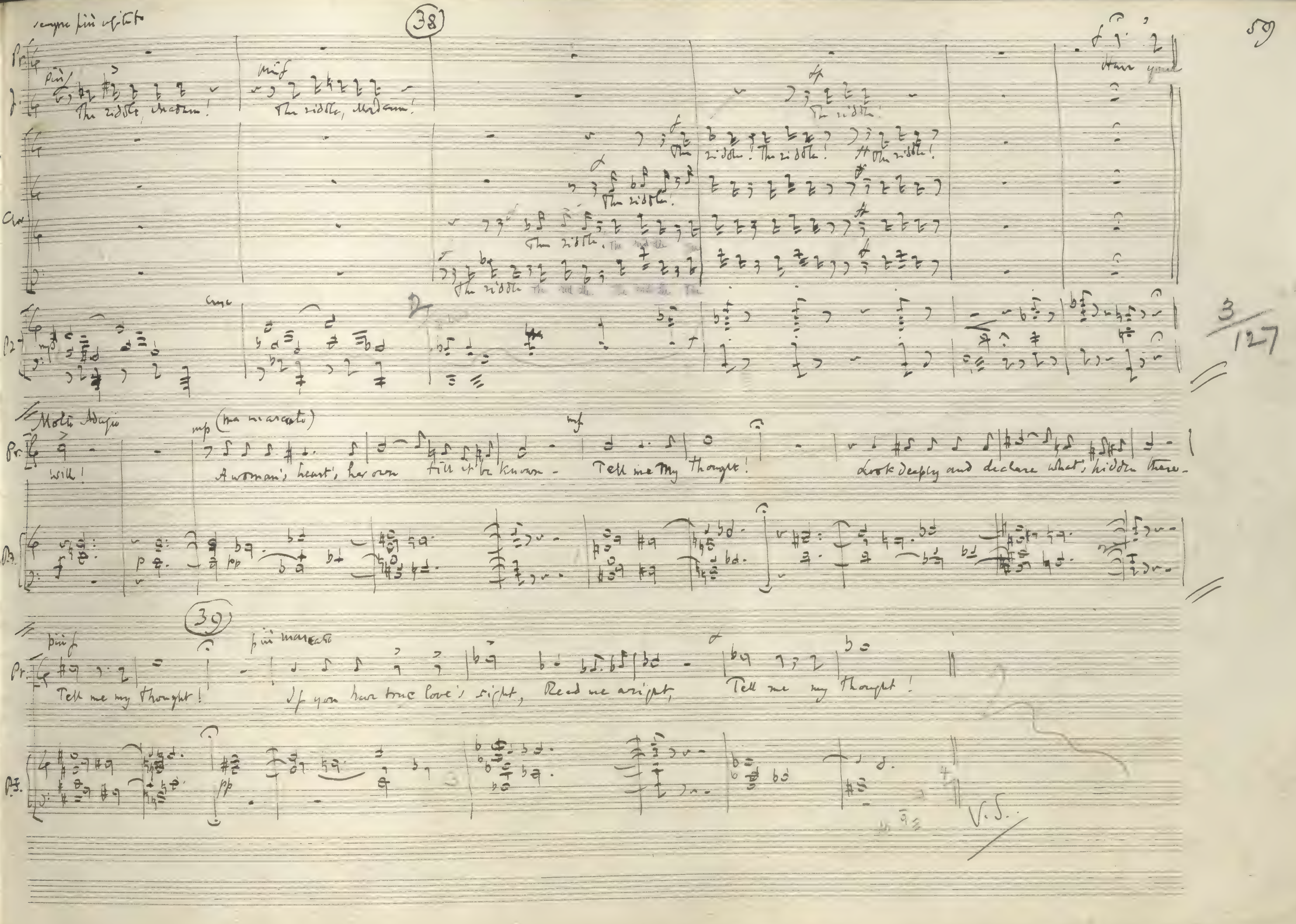

Più Lento (quasi Larghetto)
(He holds out his hand to the P.C but always looks at the Princess
John
King
Chor:
Pf.
of
ten years' time!
Kings and crowns I make but light; I'll keep my crown, and trust my friend my
(To himself)
I am perplext!
turn in ten years' time!
Too senti-men-tal!
Too sublime!
Did him return in ten years' time!
32
eyes are fill'd with heart's delight;
(To the Princess)
Send him a-way!
He is too young for this!
love,
Send him away with a laugh and a kiss,
and I fore-see the


John
P.C
King
Chor
End.
Did him re-turn in ten years'
Bid him return in ten years'
Did him return, re-turn in ten years'
Did him return in ten years'
time.
Kings and Crowds he makes but light;
He keeps his courage and trusts his
I'll
Keep my courage,
and trust my
The scorns, but she ad-mires him too.
friend.
His eyes are filled, his eyes are filled, are filled with heart's de-light, He
friend.
my eyes are filled,
filled with heart's de-light,
He dares too much, but yet he dares:
He is a man;
his face is true, is true,
Send him away,
Did him return in ten years' time.
Send him away!
Too sublime!
Too senti-mental!
33

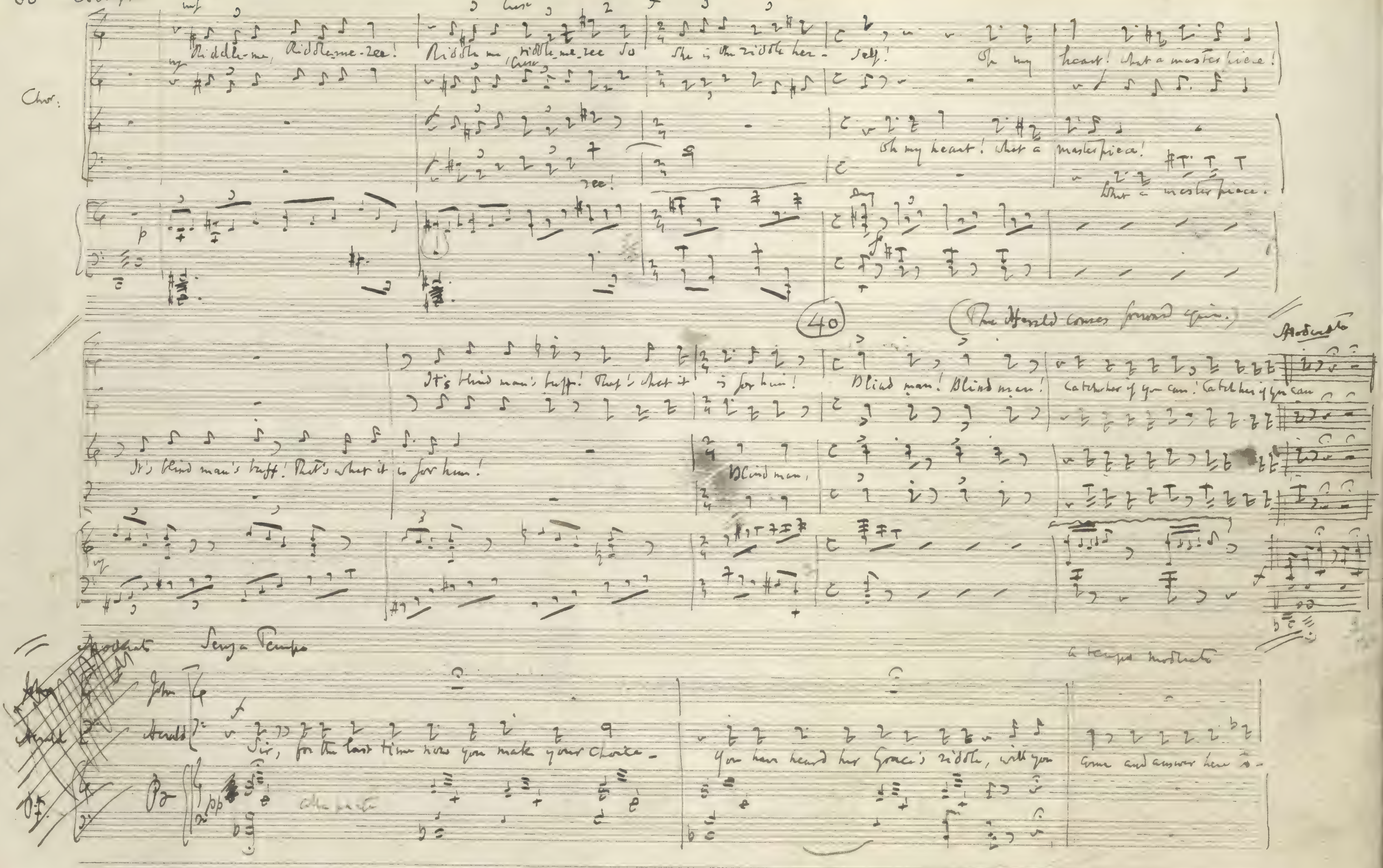

loves
and I forebode the end,
loves
and I forebode the end.
love, and I fore-see the end,
I love,
and I foresee the end.
ner, finer than the coat he wears,
He is a man;
and I foresee the end.
Send him away!
He is too young for this,
Send him away!
He is too young for this.
Too sublime!
Send him a-way!
Too young for this.
Chor:
P. F.
Moderato come sopra.
Princess
I forebode the end.
King
(parlando)
I am perplext!
Send him a-way!
Chor:
(The Herald steps forward.)
P. F.

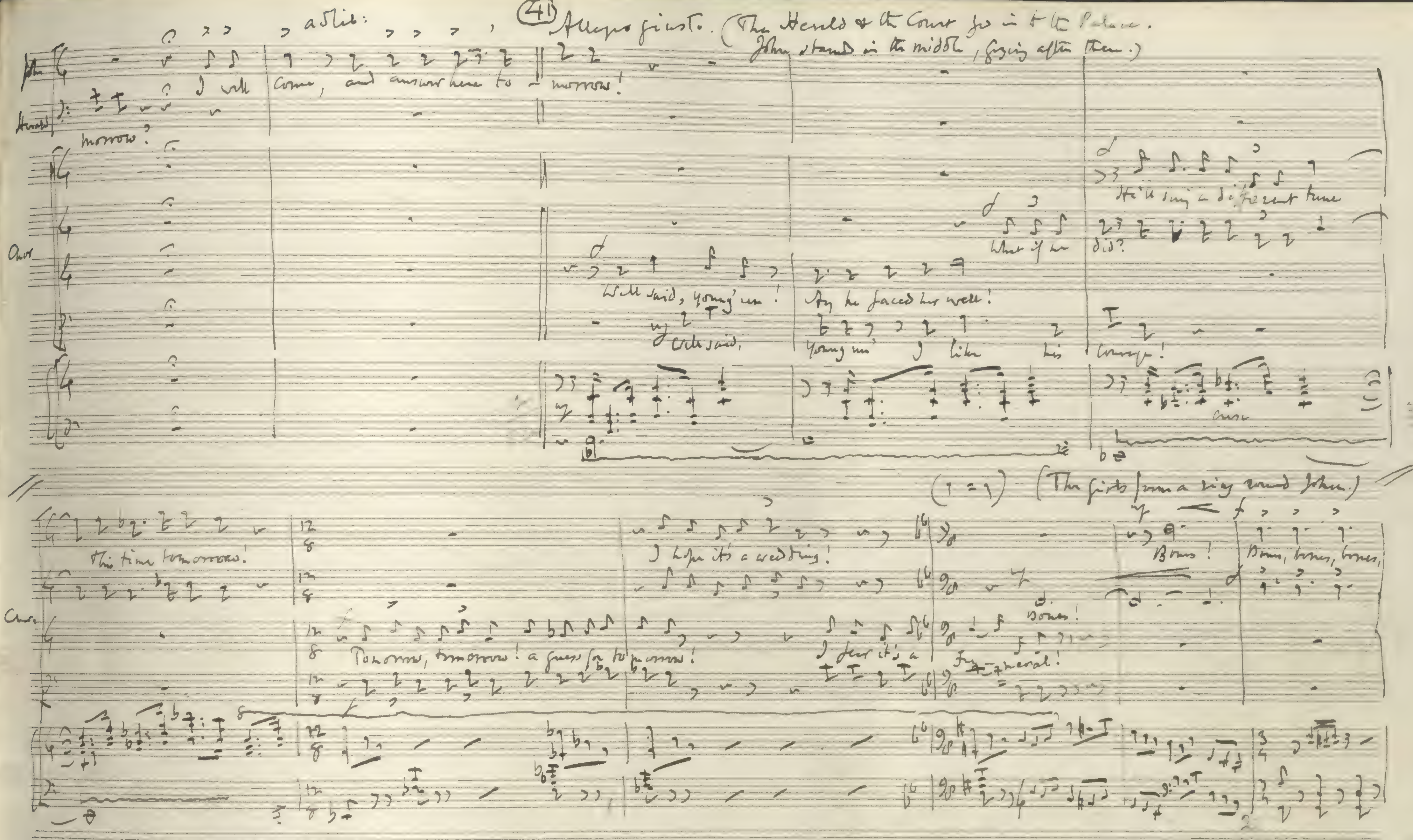

Senza Tempo.
(To John)
Herald
O yez! O yez!
Sir, you that have desired to come as suitor to our Lord the King
for the Princess and half this royal
kingdom, mark you the terms.
a tempo
Senza Tempo
If you accept them, well; But if there be one article among them, whereof you do re-
a tempo
35
rit.
pent, Then are you free without word spoken to begone from hence.
Mark then, today Her Grace sets forth her riddle. To-
(John does not move, but gazes at the Princess.)
morrow, at this selfsame hour you answer according to your skill.
(John does not move.)
Answer you right, The Princess crowns you here. Answer you wrong, you

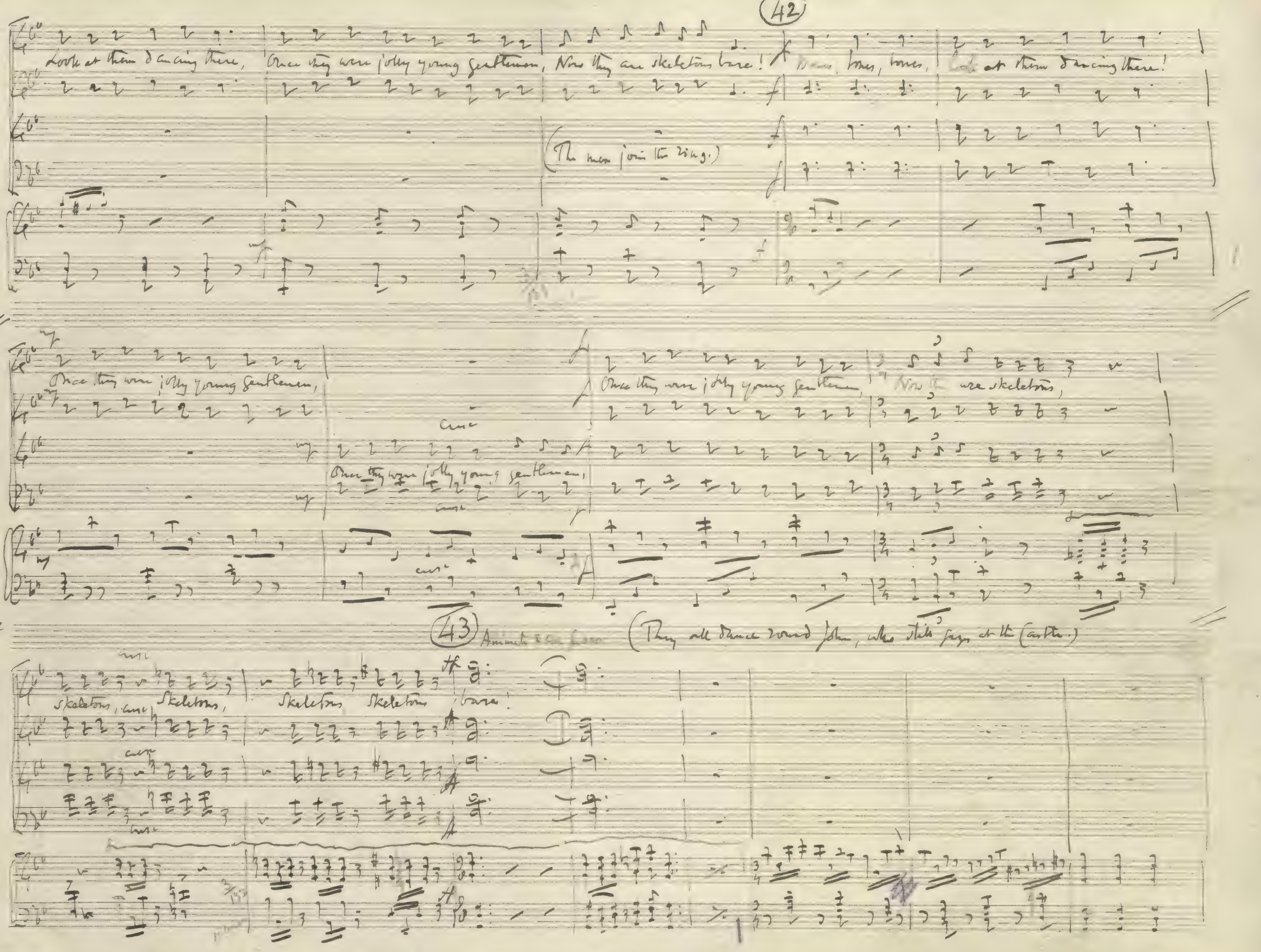

(pointing at the skeletons.)
36
(John does not move.)
Più lento
Herald
Take your place with those who failed be-fore.
O-yez! O yez! Her grace will speak.
(The Princess comes forward upon the steps. She is grave and looks straight at John.)
P.F.
Princess
John
Sir, you are young, too young to die.
(Bowing gravely.)
Yet, Madam, not so young as you that sentence me.
(Earnestly)
I do not wish it — you are not bound — Take back your word, and go.
37
accel.
Più mosso e sempre più agitato
(more urgently.)
What is your riddle, Madam?
Go, I entreat you, you were my peace.
Ancora più mosso
più f
What is your riddle, Madam?
I will not tell you —
cresc
Why have you no fear?
Why will you not obey me?

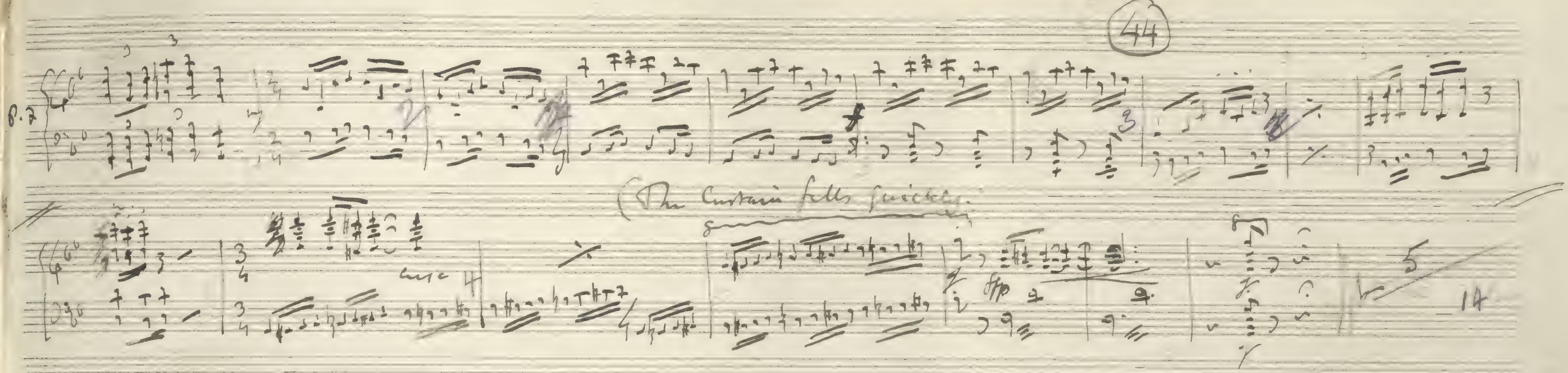


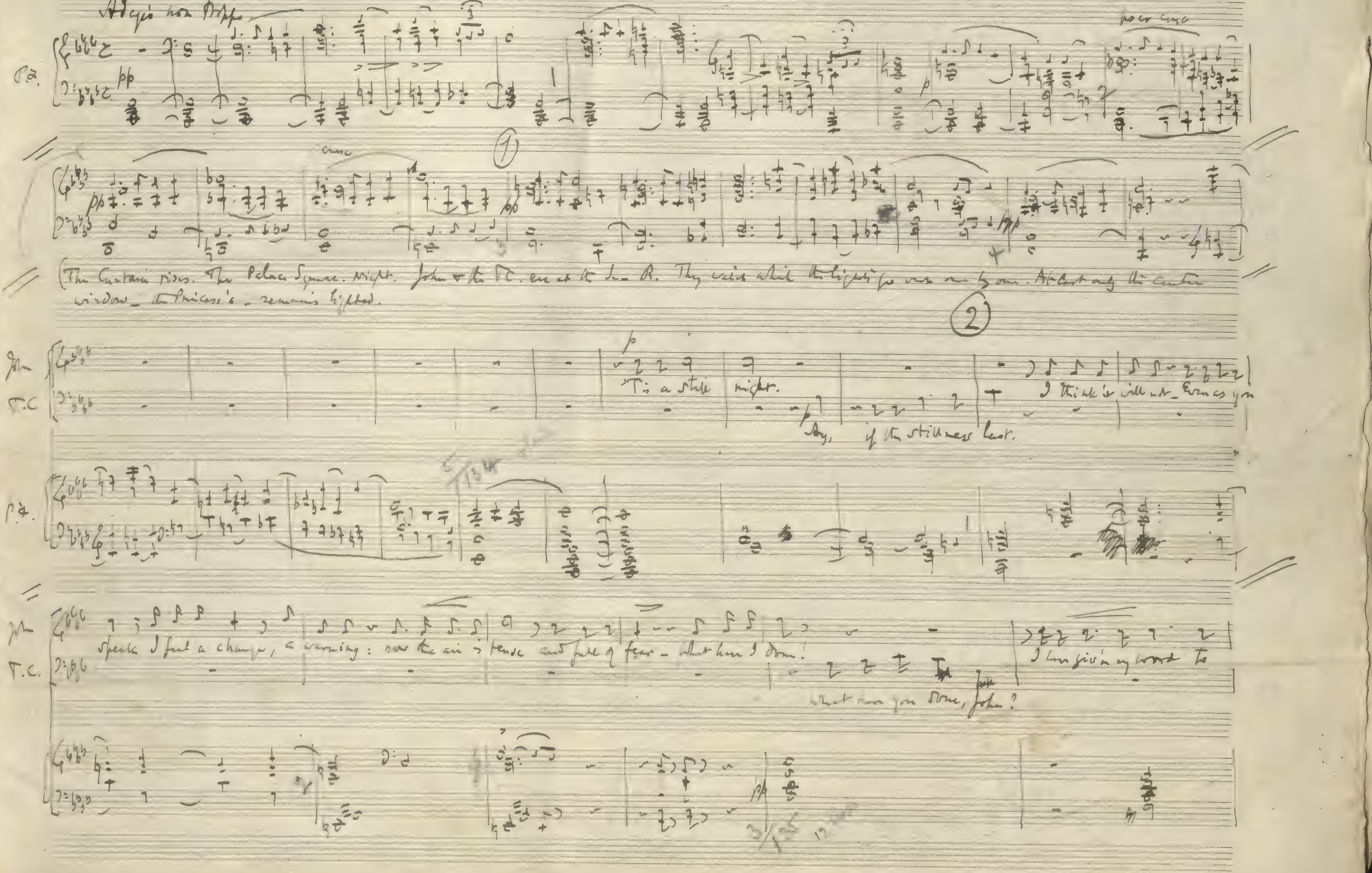
sempre più agitato
38
59
Pr.
più f
The riddle, Madam!
mf
The riddle, Madam!
ff
The riddle!
Ch.
The riddle! The riddle! The riddle!
The riddle, The riddle, The riddle
f
Have your will!
Pf.
3/127
Molto Adagio
mp (ma marcato)
A woman's heart, her own till it be known - Tell me my thought!
Look deeply and declare what's hidden there -
39
più f
Tell me my thought!
più marcato
If you have true love's sight, Read me aright, Tell me my thought!
V.S.

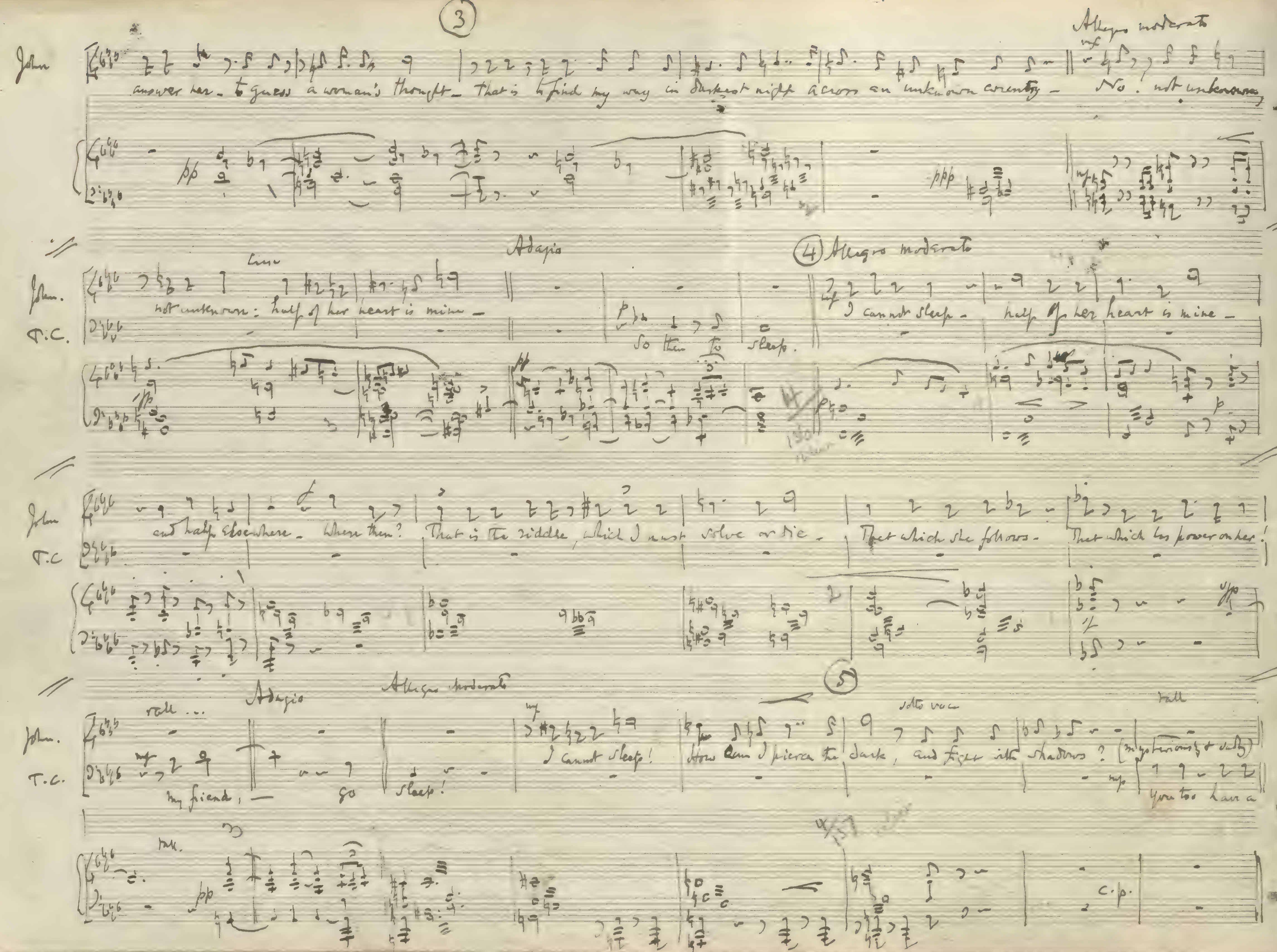

Allegro
Chor.
Riddle-me, Riddle-me-ree!
Riddle me, riddle me ree so
She is the riddle her-self!
Oh my heart! what a masterpiece!
Oh my heart! what a masterpiece!
ree!
What a masterpiece.
40
(The Herald comes forward again.)
It's blind man's buff! That's what it is for him!
Blind man! Blind man!
Catch her if you can! Catch her if you can
Moderato
Senza Tempo
Herald
Sir, for the last time now you make your choice—
You have heard her Grace's riddle, will you
Come and answer here a-
a tempo moderato

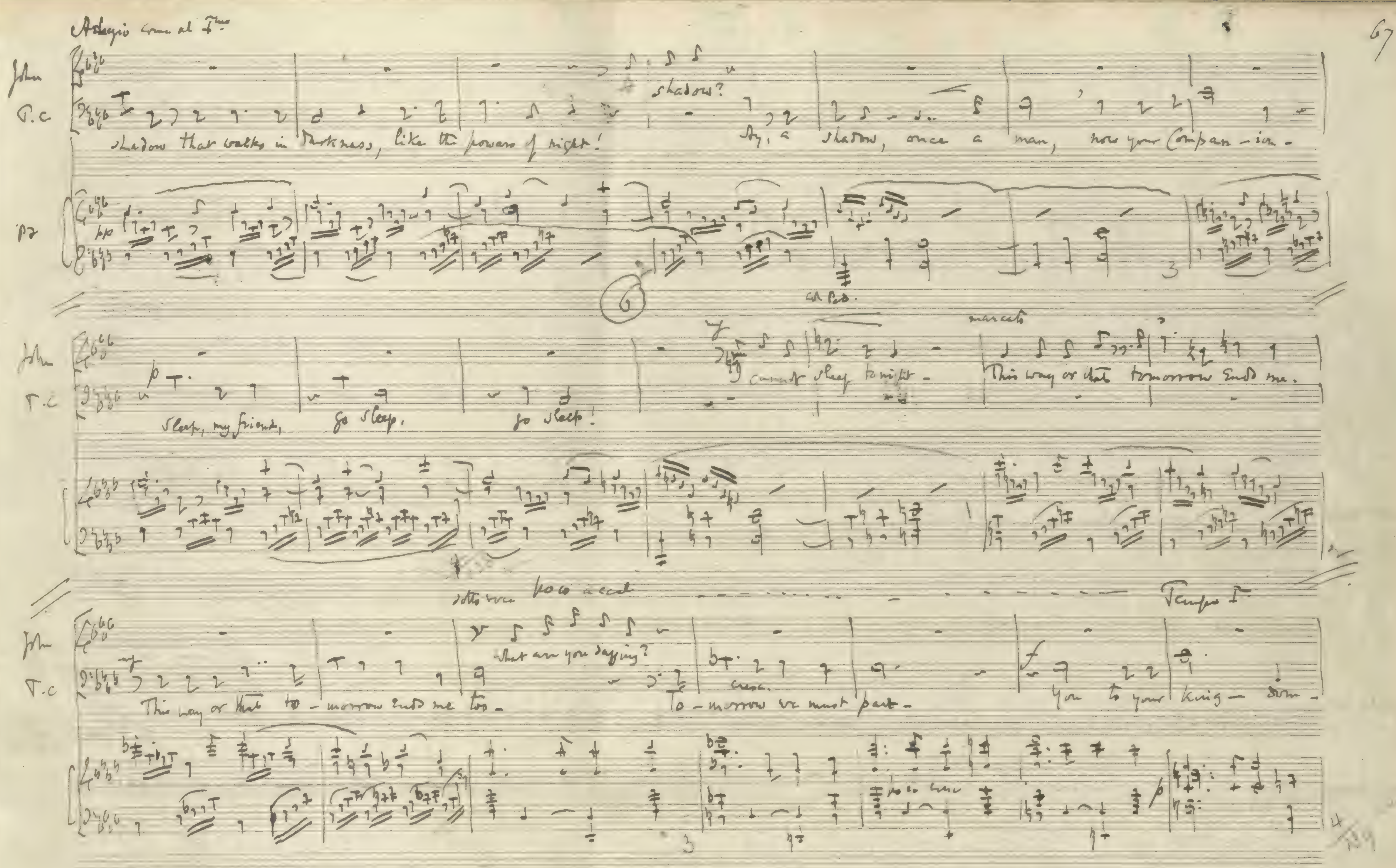

ad lib:
41
Allegro giusto. (The Herald & the Court go in to the Palace.
John stands in the middle, gazing after them.)
Herald
I will come, and answer here to-morrow!
morrow?
Chor.
He'll sing a different tune
What if he did?
Well said, young'un!
Aye he faced her well!
Well said,
Young un' I like his courage!
cresc
(The girls form a ring round John.)
This time tomorrow!
I hope it's a wedding!
Tomorrow, tomorrow! a guess for tomorrow!
I fear it's a funeral!
Bones!
Bones, bones, bones,

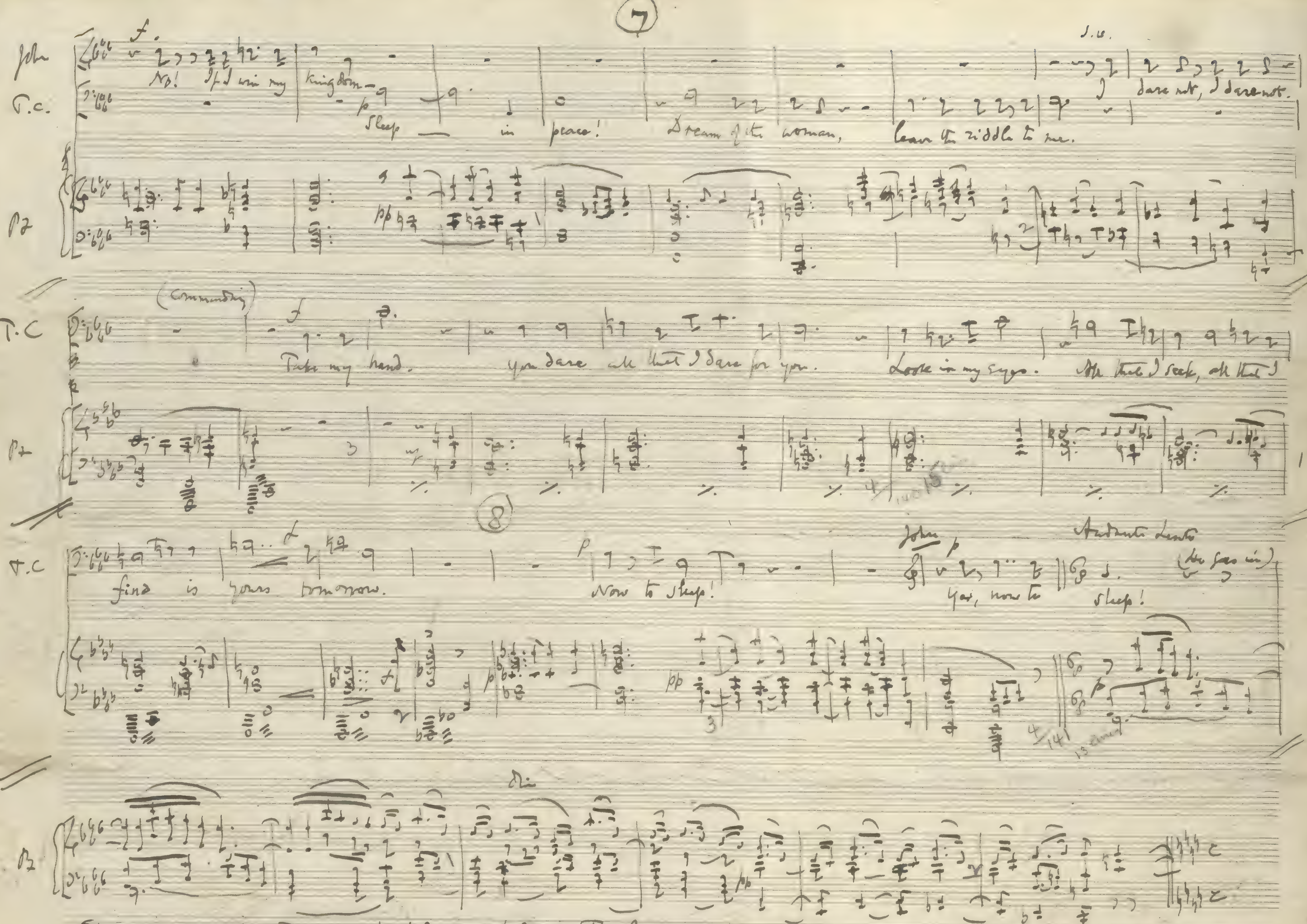

42
Look at them dancing there,
Once they were jolly young gentlemen,
Now they are skeletons bare!
Bones, bones, bones,
Look at them dancing there!
Chor
(The men join the sing.)
Pf
Once they were jolly young gentlemen,
cresc
Now they are skeletons,
Chor:
P. f
43
(They all dance round John, who still gazes at the earth.)
skeletons, cresc
Skeletons,
Skeletons
Skeletons
bare!


44
(The Curtain falls quickly.
8
5
14

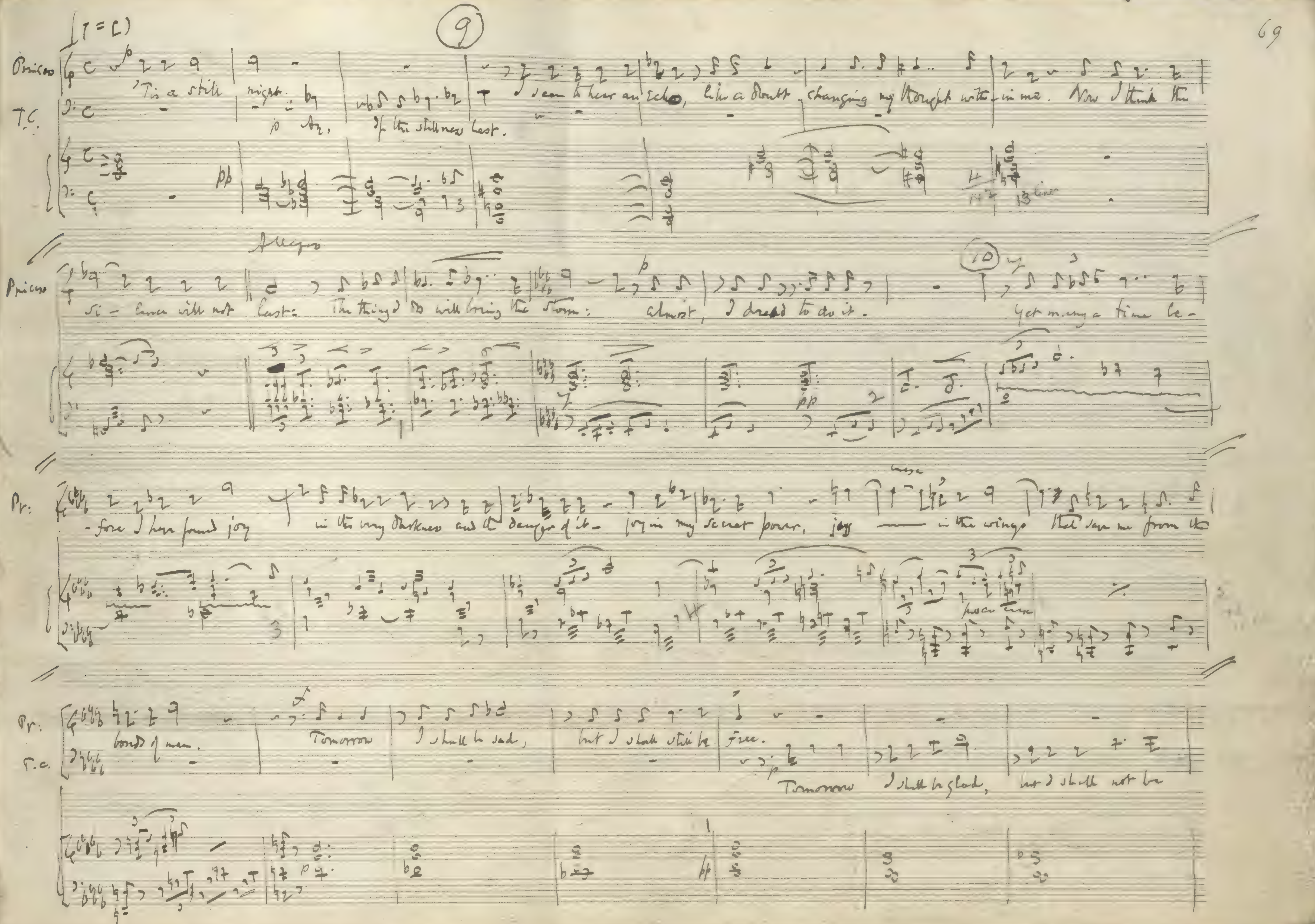

Adagio non troppo
P.F.
pp
poco cresc
cresc
1
The Curtain rises. The Palace Square. Night.
They watch while the lights go out one by one. At last only the centre window – the Princess's – remains lighted.
2
John
T.C.
p
'Tis a still night.
Ay, if the stillness last.
I think it will not – Even as you
P.F.
John
T.C.
speak I feel a change, a warning: now the air is tense and full of fear – What have I done!
What have you done, John?
I have given my word to


3
Allegro moderato
John
answer her – to guess a woman's thought – That is to find my way in darkest night across an unknown country – No! not unknown,
pp
ppp
mf
Adagio
4 Allegro moderato
John.
T.C.
not unknown: half of her heart is mine –
So then to sleep.
I cannot sleep – half of her heart is mine –
John
T.C
and half elsewhere – Where then? That is the riddle, which I must solve or die – That which she follows – That which has power on her!
rall...
Adagio
Allegro moderato
5
sotto voce
rall
John.
T.C.
my friend, – go sleep!
I cannot sleep! How can I pierce the dark, and fight with shadows? (mysteriously & softly)
You too have a
c.p.

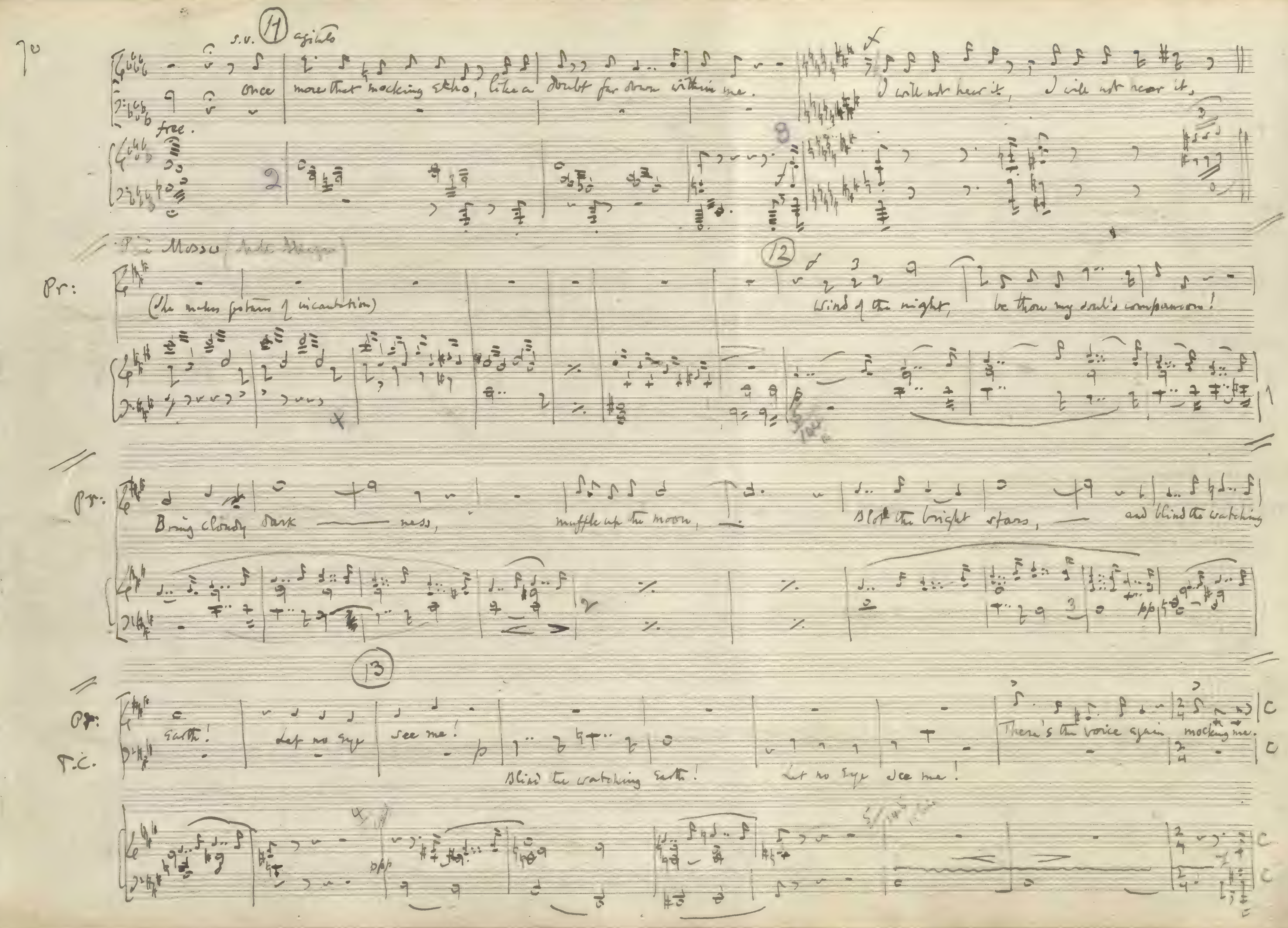

Adagio come al 1mo
John
T.C.
Pf
shadows?
shadow that walks in darkness, like the powers of night!
Ay, a shadow, once a man, now your compan-ion-
6
marcato
I cannot sleep tonight -
This way or that tomorrow ends me.
Sleep, my friend, go sleep, go sleep!
sotto voce
poco accel
Tempo I°
What are you saying?
This way or that to-morrow ends me too -
cresc.
To-morrow we must part -
f
You to your king-dom -
mf
p



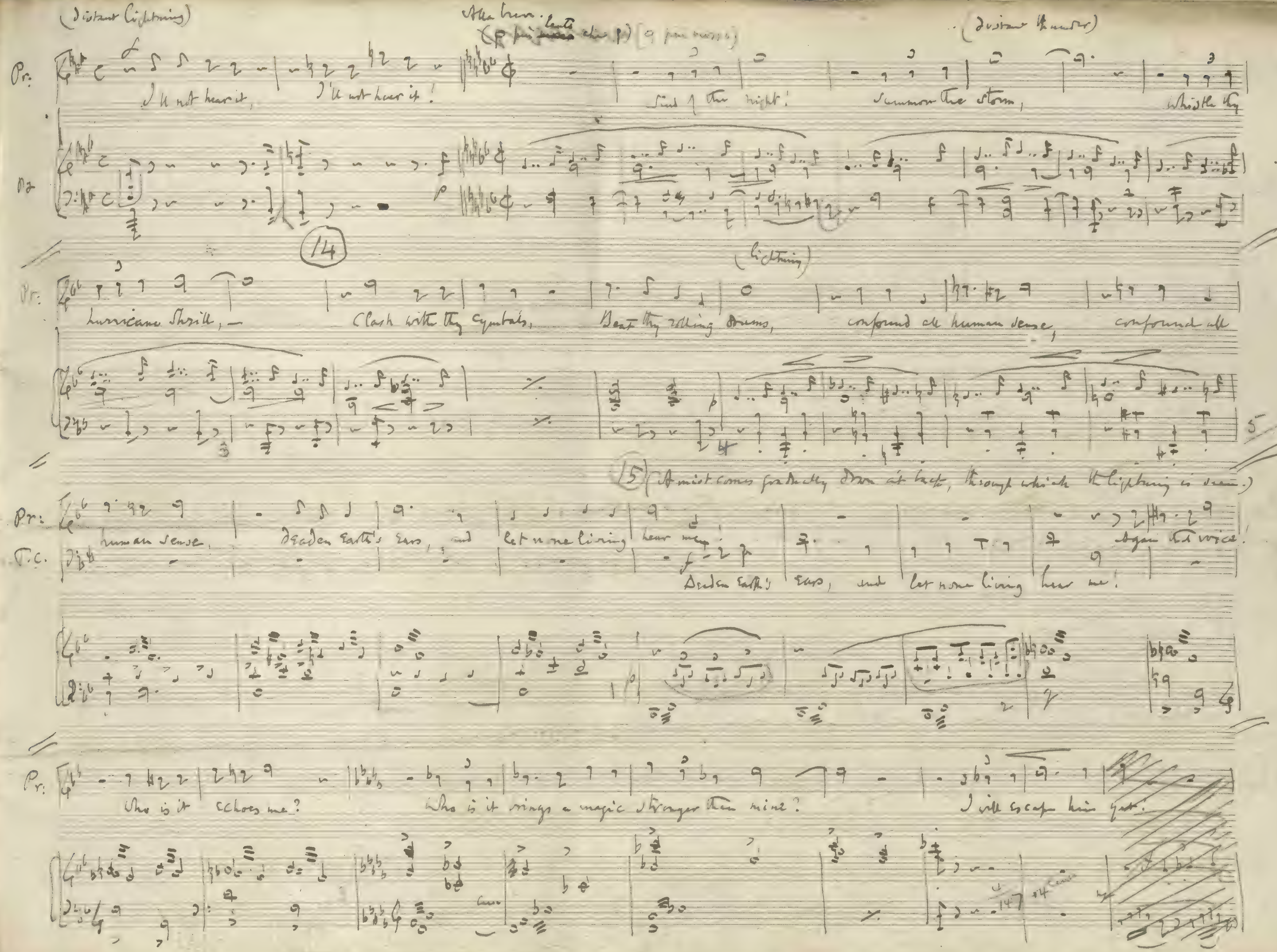
(The T.C. moves L. & stands under the shadow of the balcony. The Princess comes out on the balcony, but does not see the T.C. beneath.)

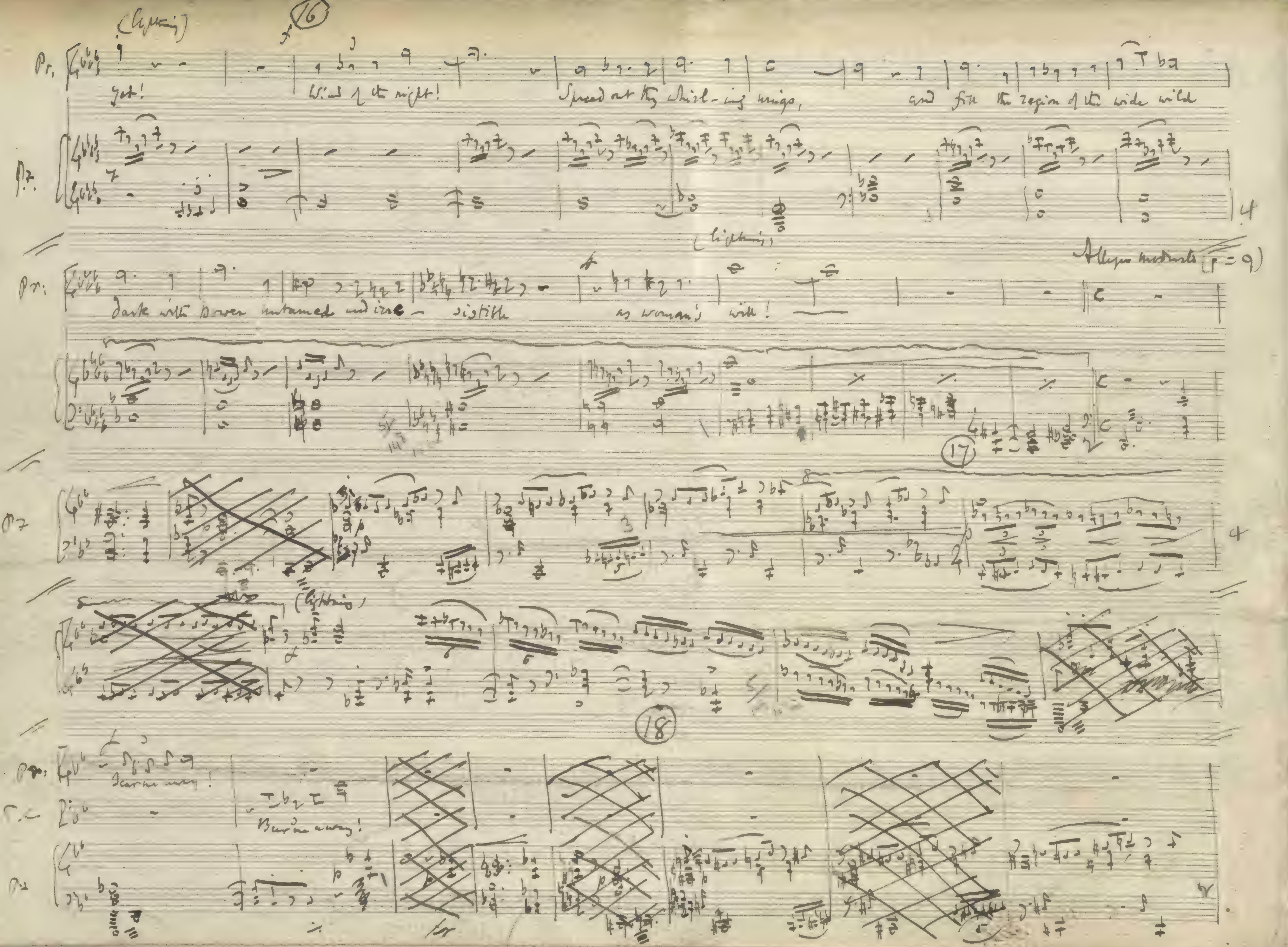


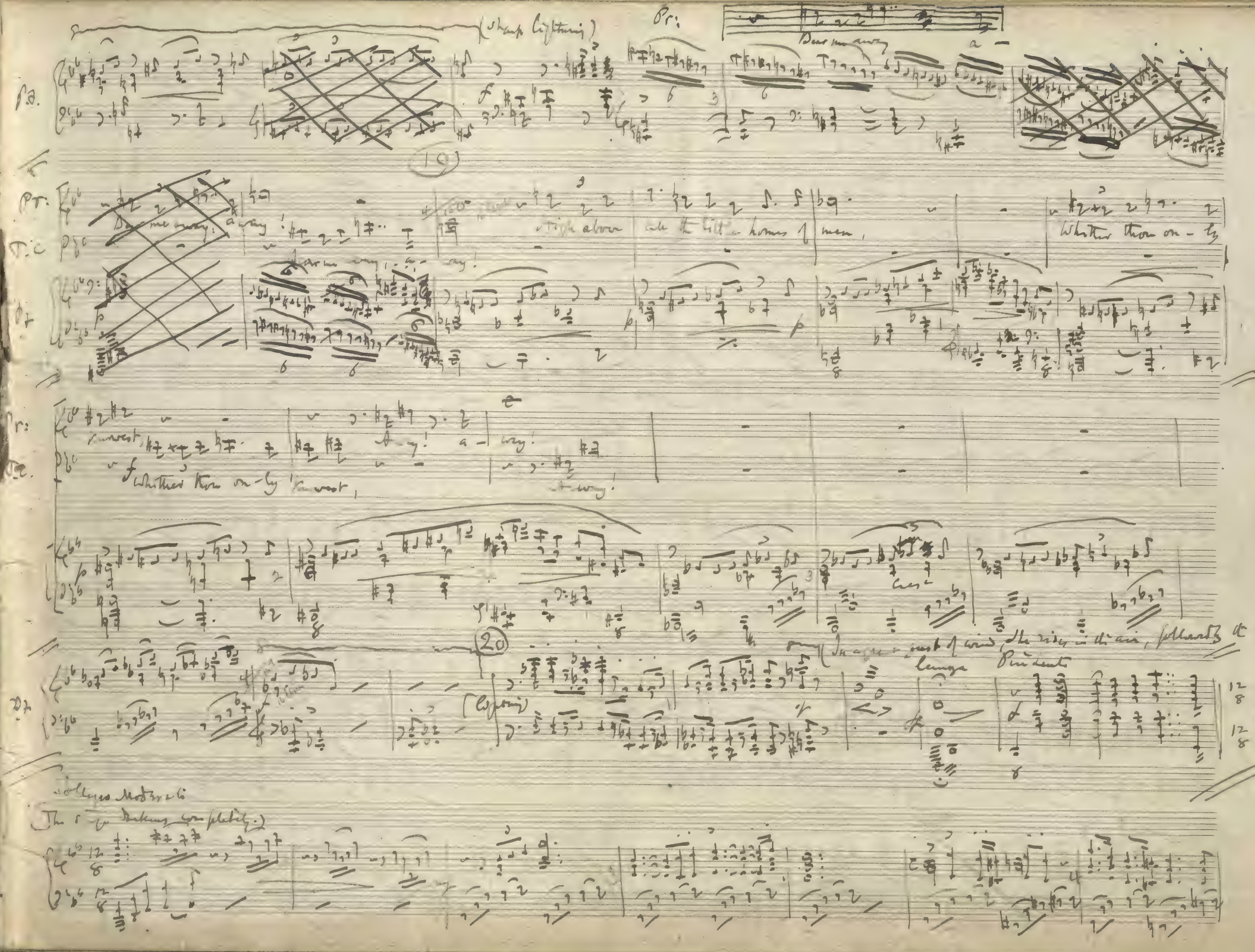
Primo
T.C.
'Tis a still night.
Ah, if the stillness last.
I seem to hear an Echo, like a doubt changing my thought within me. Now I think the
Allegro
si-lence will not last: The thing I do will bring the Storm: almost, I dread to do it.
Yet many a time be-
Pr.
-fore I have found joy in the very darkness and the danger of it — joy in my secret power, joy in the wings that save me from the
bonds of men.
T.C.
Tomorrow I shall be sad, but I shall still be free.
Tomorrow I shall be glad, but I shall not be

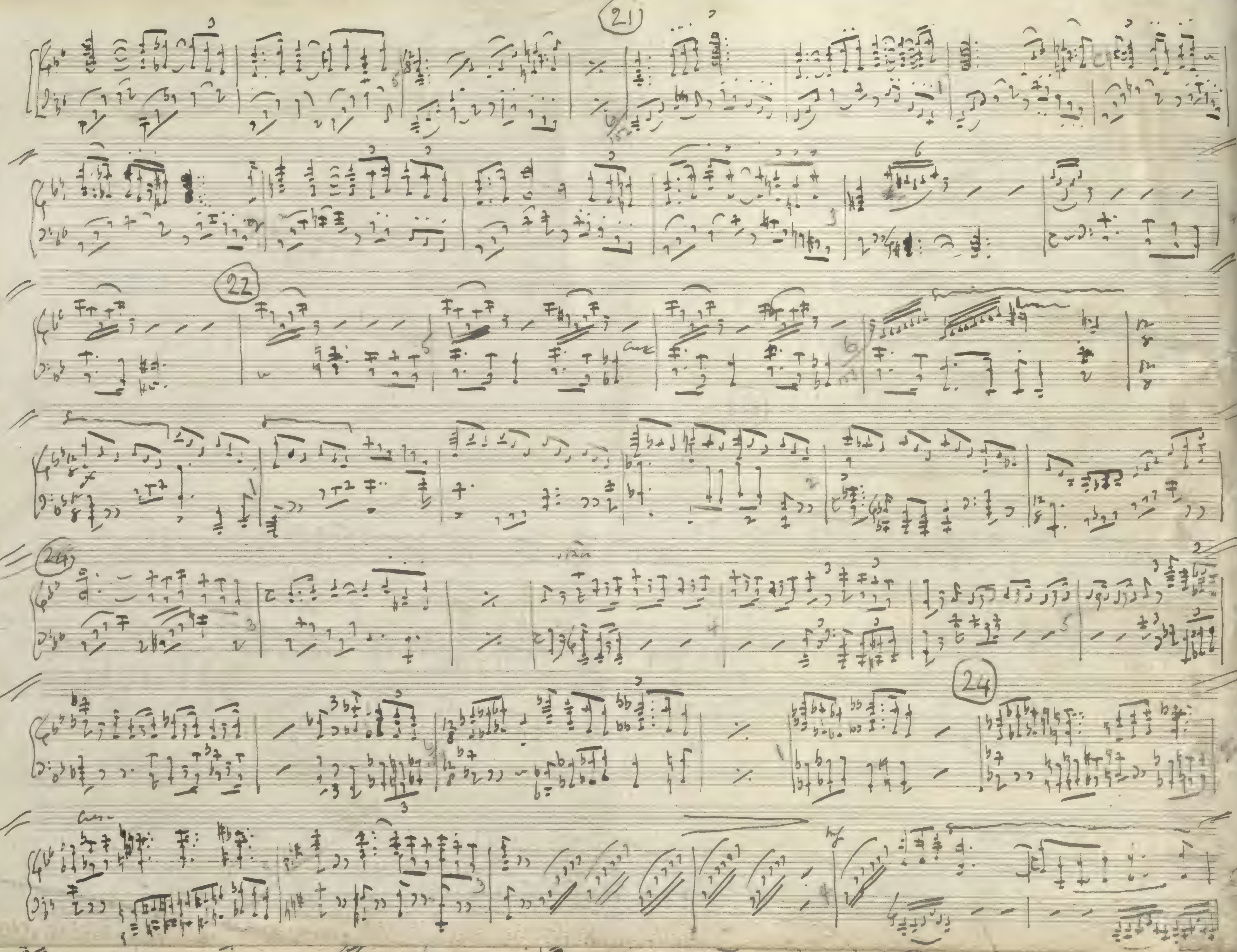


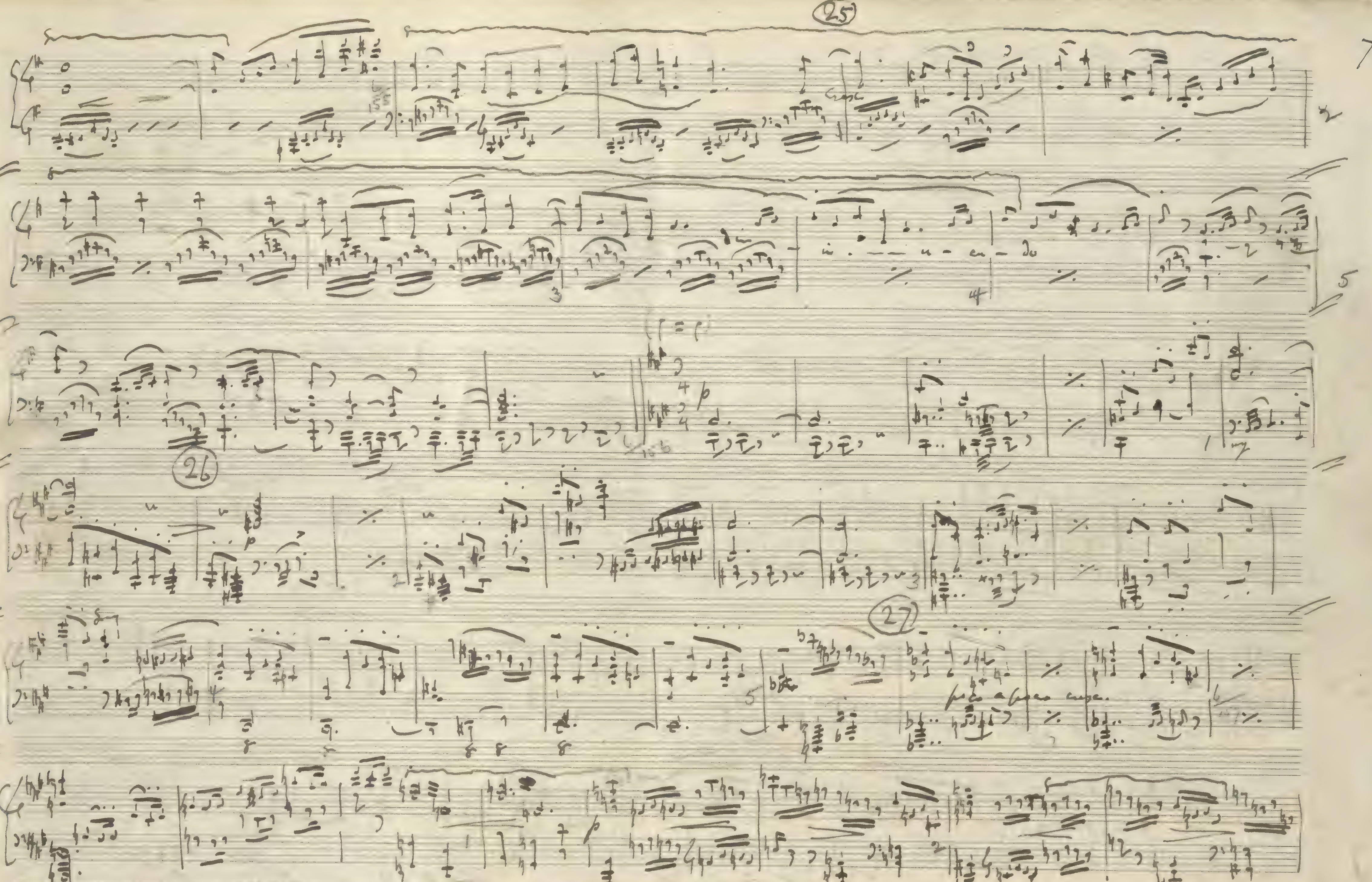
11
agitato
Once more that mocking echo, like a doubt far down within me.
I will not hear it,
free.
Pr:
Più Mosso
(She makes gestures of incantation)
12
Wind of the night, be thou my soul's companion!
Pr:
Bring cloudy dark—ness, muffle up the moon, Blot the bright stars, and blind the watching
13
Pr:
Earth! Let no eye see me!
T.C.
Blind the watching Earth! Let no eye see me!
There's the voice again mocking me.

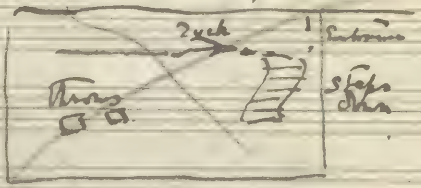

(distant lightning)
Alla breve.
(distant thunder)
Pr:
I'll not hear it, I'll not hear it!
Sons of the night! Summon the storm, whistle thy
Org.
14
(lightning)
Pr:
hurricane shrill, — Clash with thy cymbals, Beat thy rolling drums, confound all human sense, confound all
15
(A mist comes gradually down at back, through which the lightning is seen.)
Pr:
human sense, Deaden Earth's ears, and let none living hear me! Again that voice!
T.C.
Deaden Earth's ears, and let none living hear me!
Pr:
Who is it echoes me? Who is it sings a magic stronger than mine? I will escape him yet!


(lightning)
16
Got!
Wind of the night!
Speed out thy whirl-ing wings, and fill the region of the wide wild
dark with power untamed and ire — as fitful as woman's will!
(lightning)
Allegro moderato
17
(lightning)
18
Bear me away!
Burn me away!

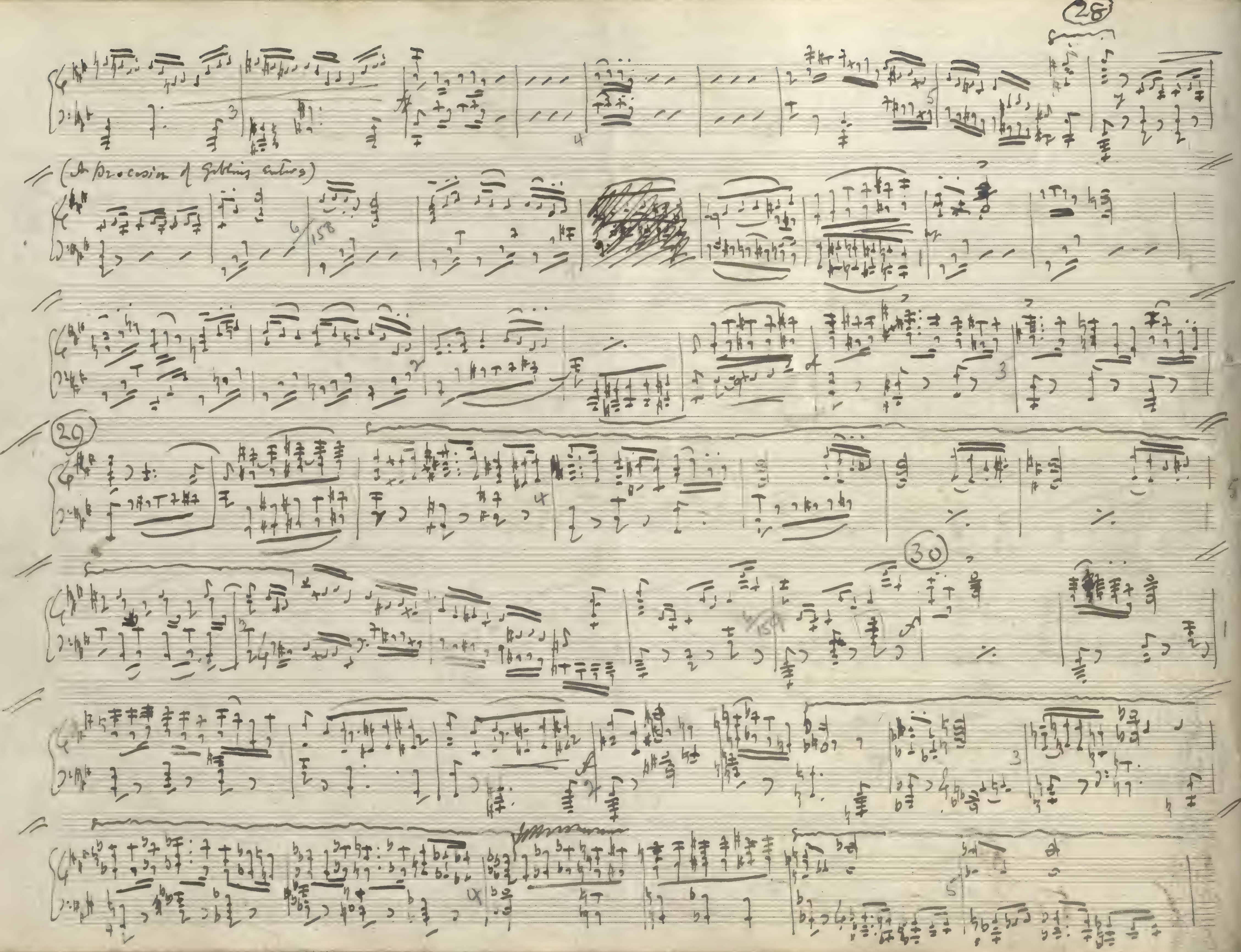

(sharp lightning)
Pr:
Bear me away
19
Pr.
T.C.
Pt
High above all the hill-homes of men,
Whither thou on-ly
unrest,
away!
Whither thou on-ly unrest,
20
Lunga
Più lento
Allegro Moderato

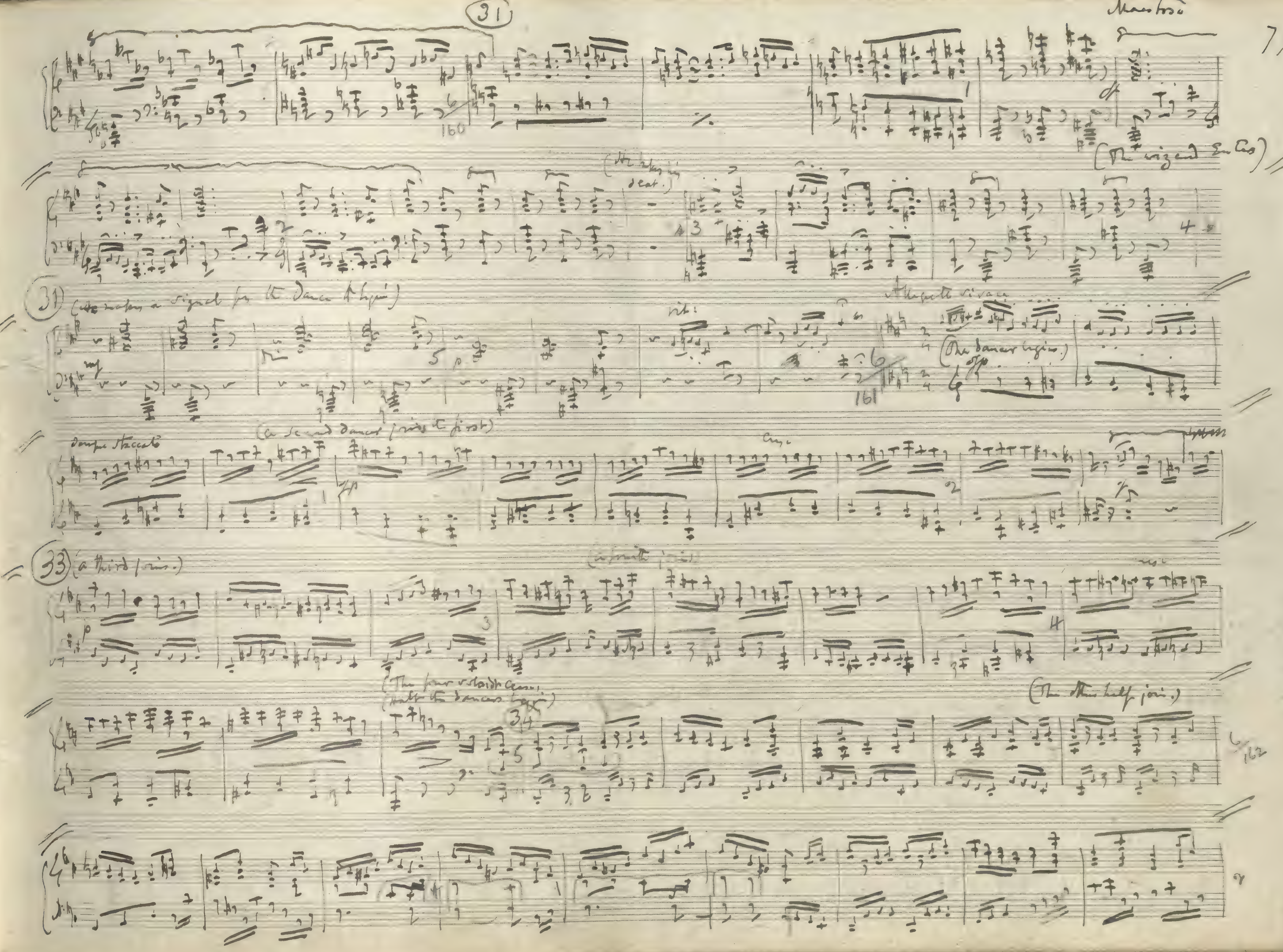

21
22
24

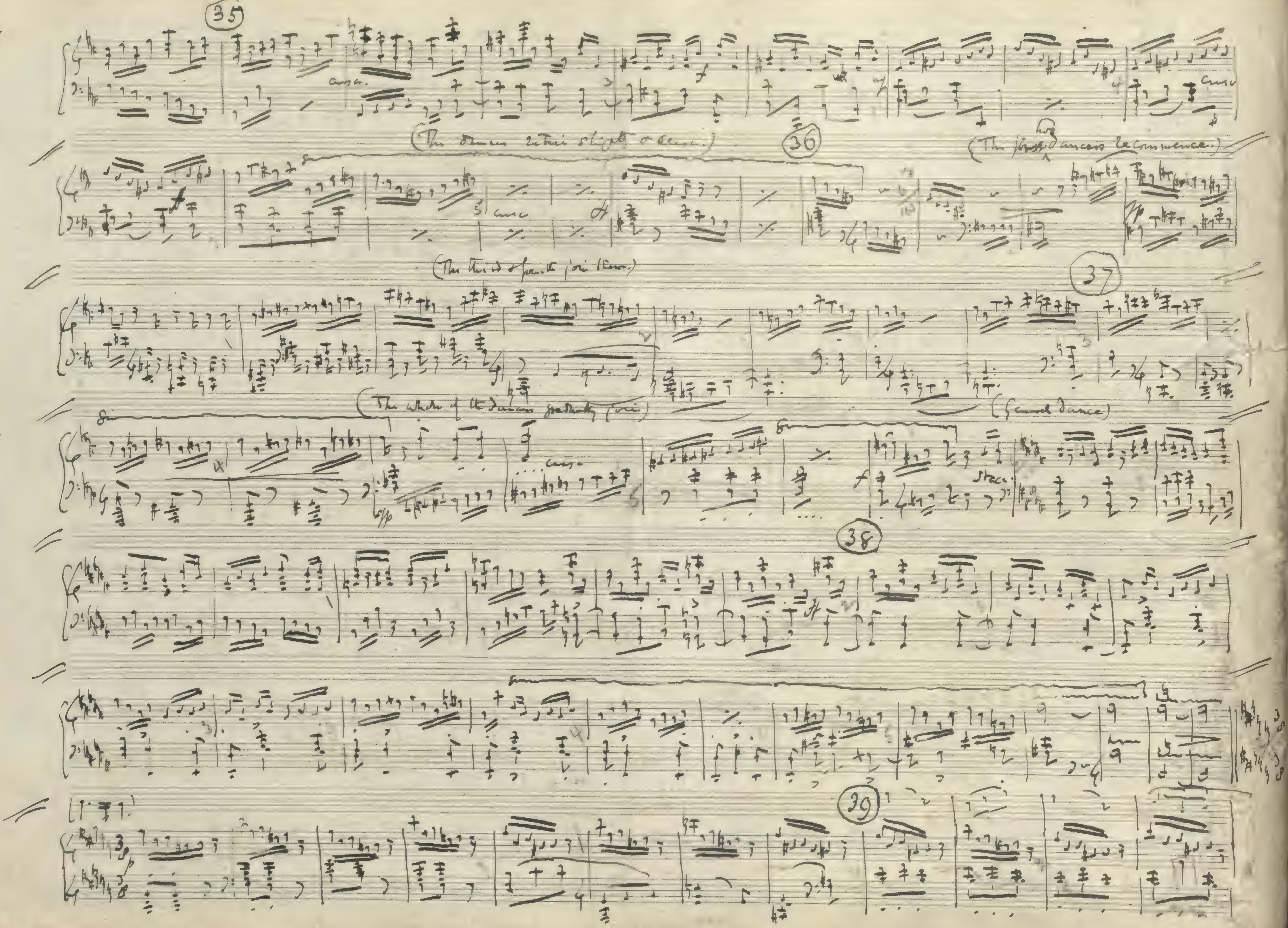


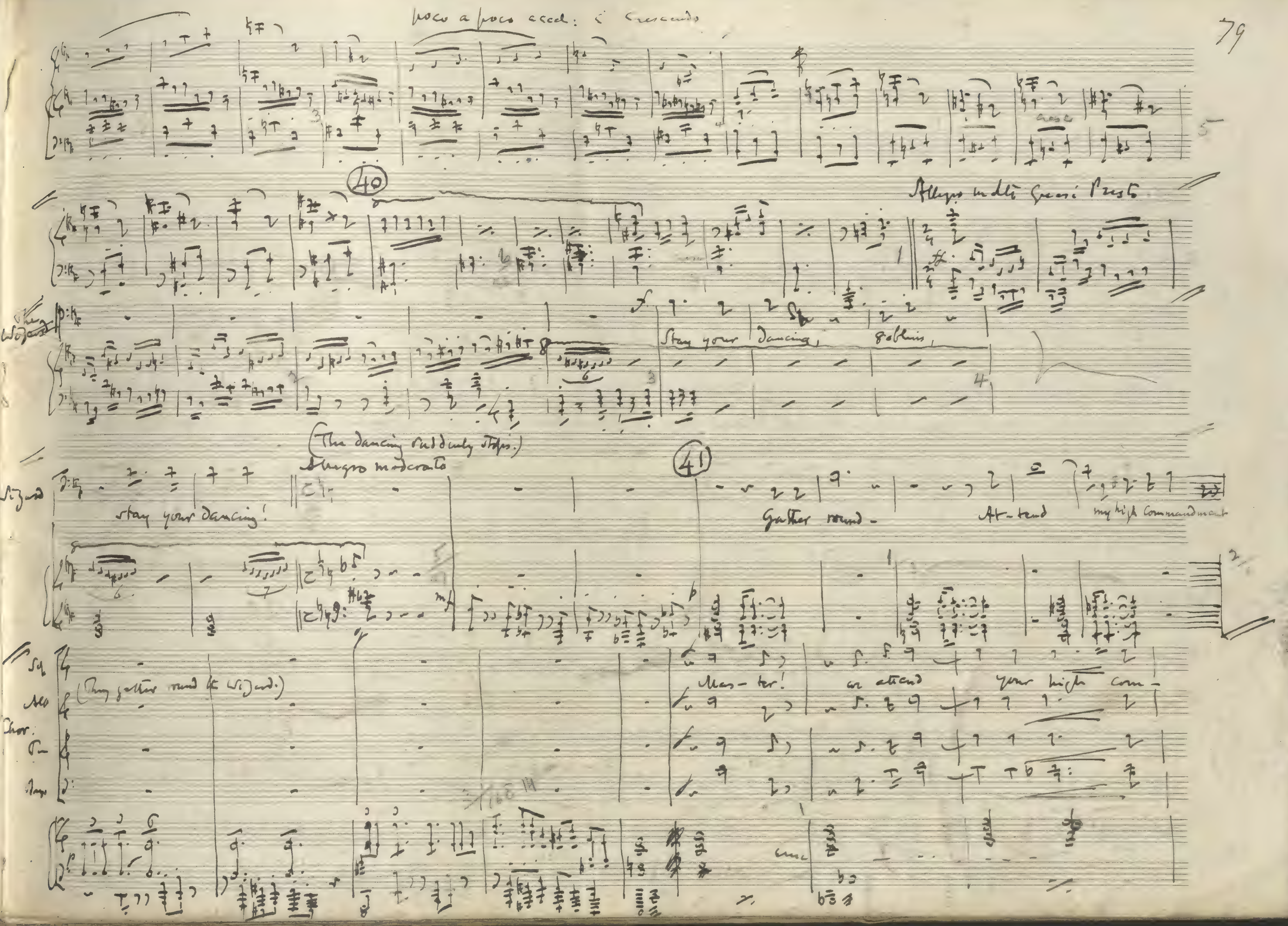


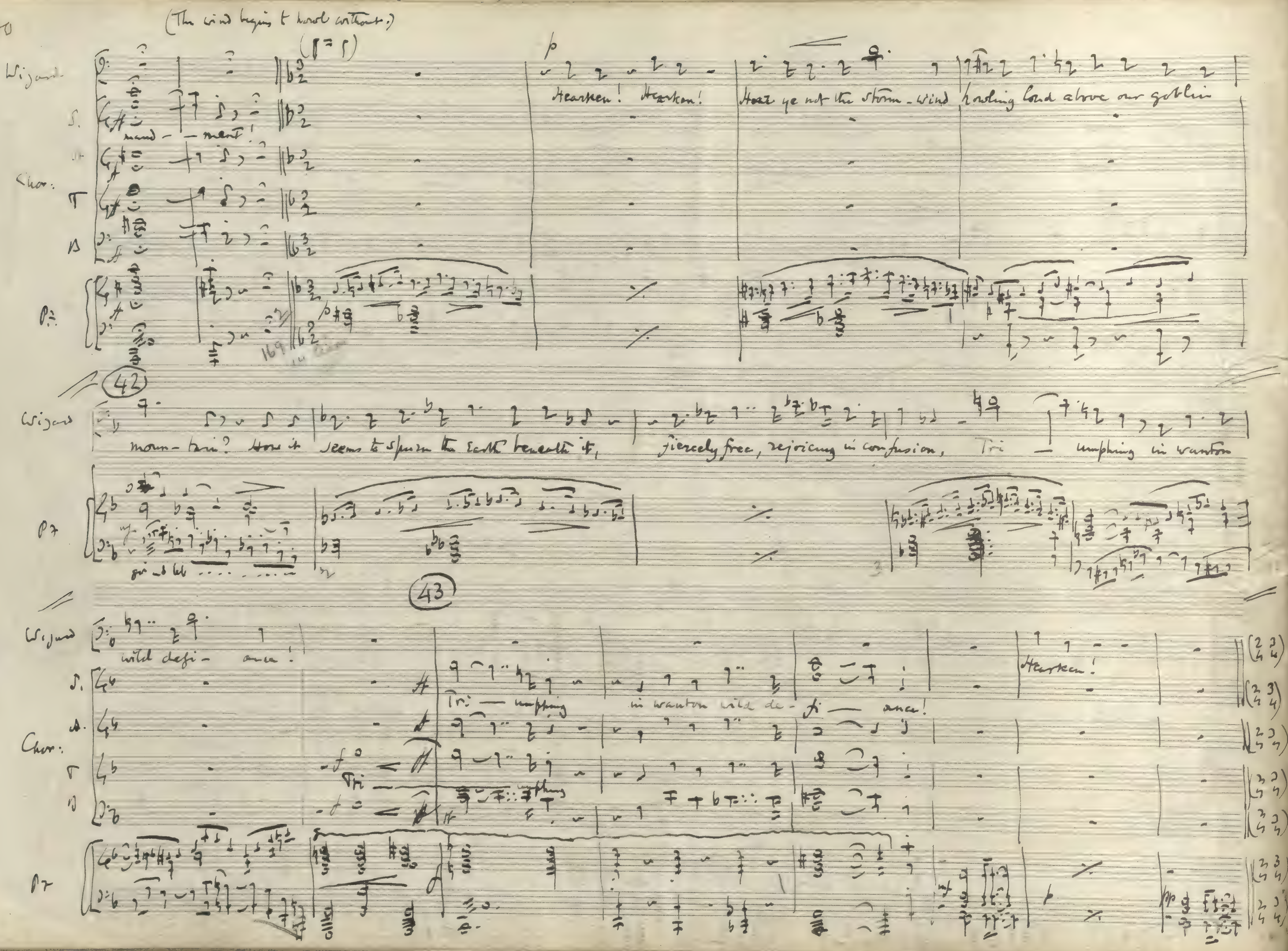
(The Scene opens. The wizard's cave, empty save for one or two goblin guards at back.)

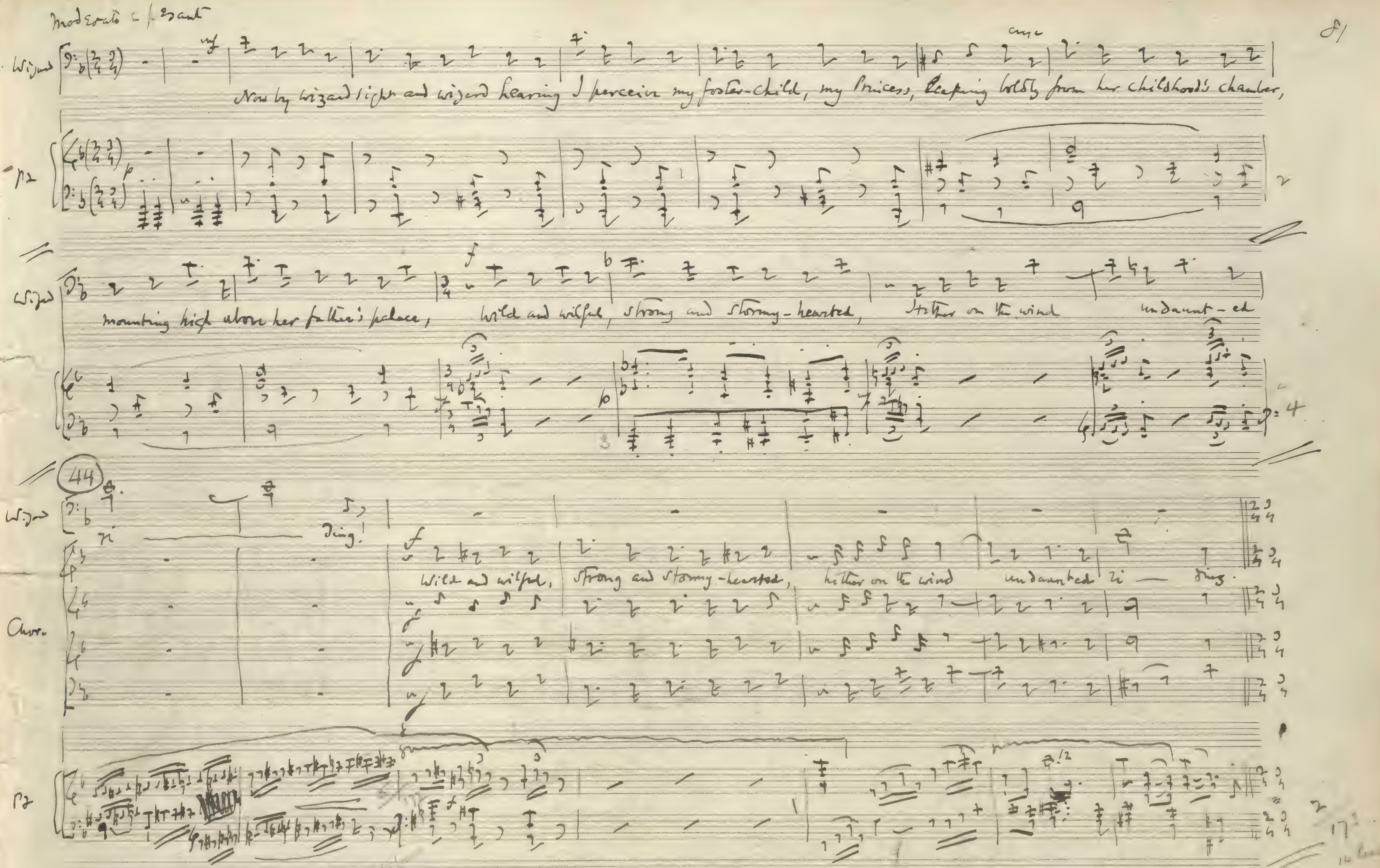

28
(A Procession of Goblins enters)
29
30

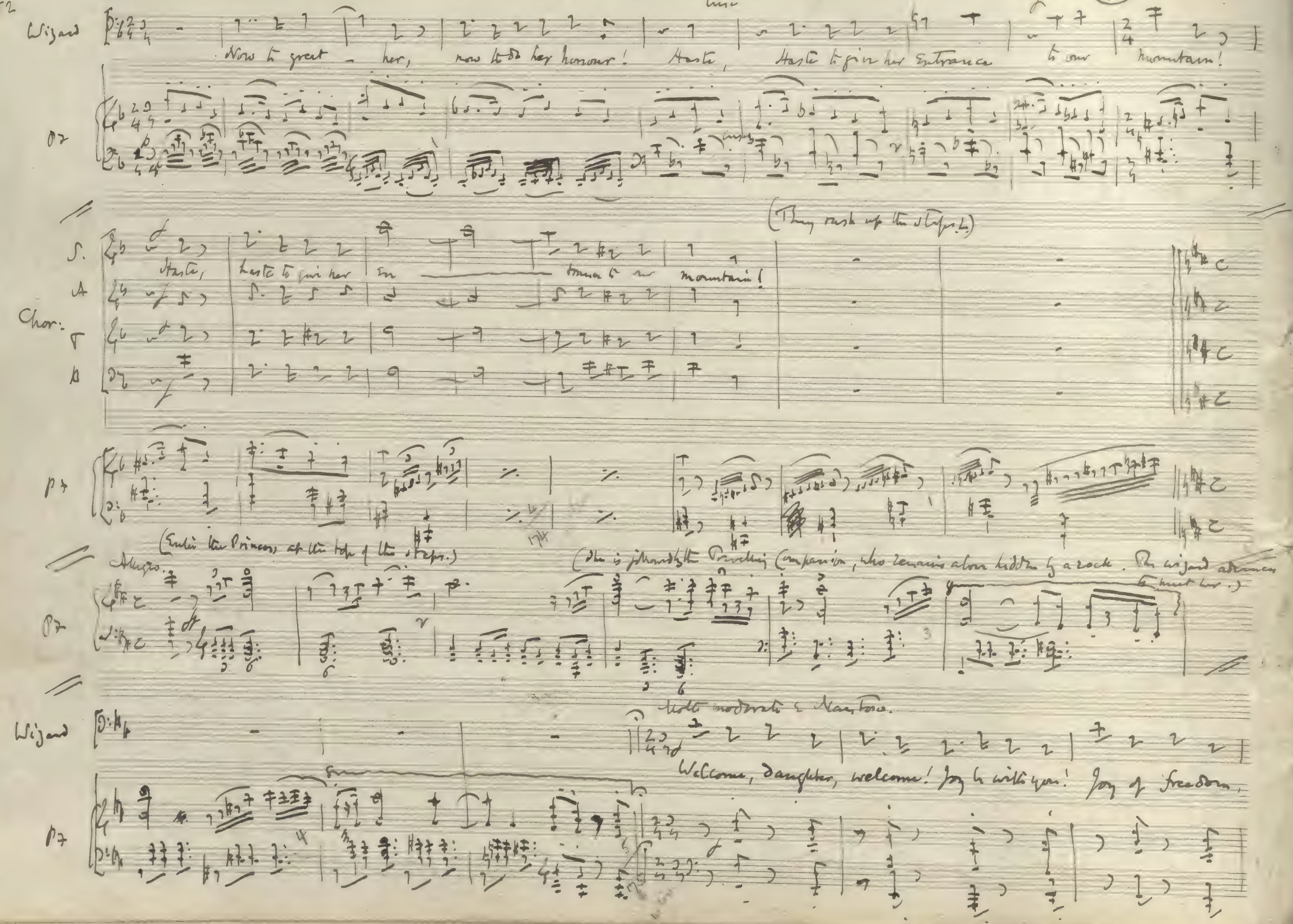

31
Maestoso
160
31
Allegretto vivace
(The dancer begins.)
161
sempre staccato
33
(a third joins.)
34
(The other half join.)
162


35
cresc.
(The dancers retire slightly & dance)
36
(The first two dancers recommence)
cresc.
(The third & fourth join them)
37
(The whole of the dancers gradually join)
(General dance)
cresc.
stacc.
38
39

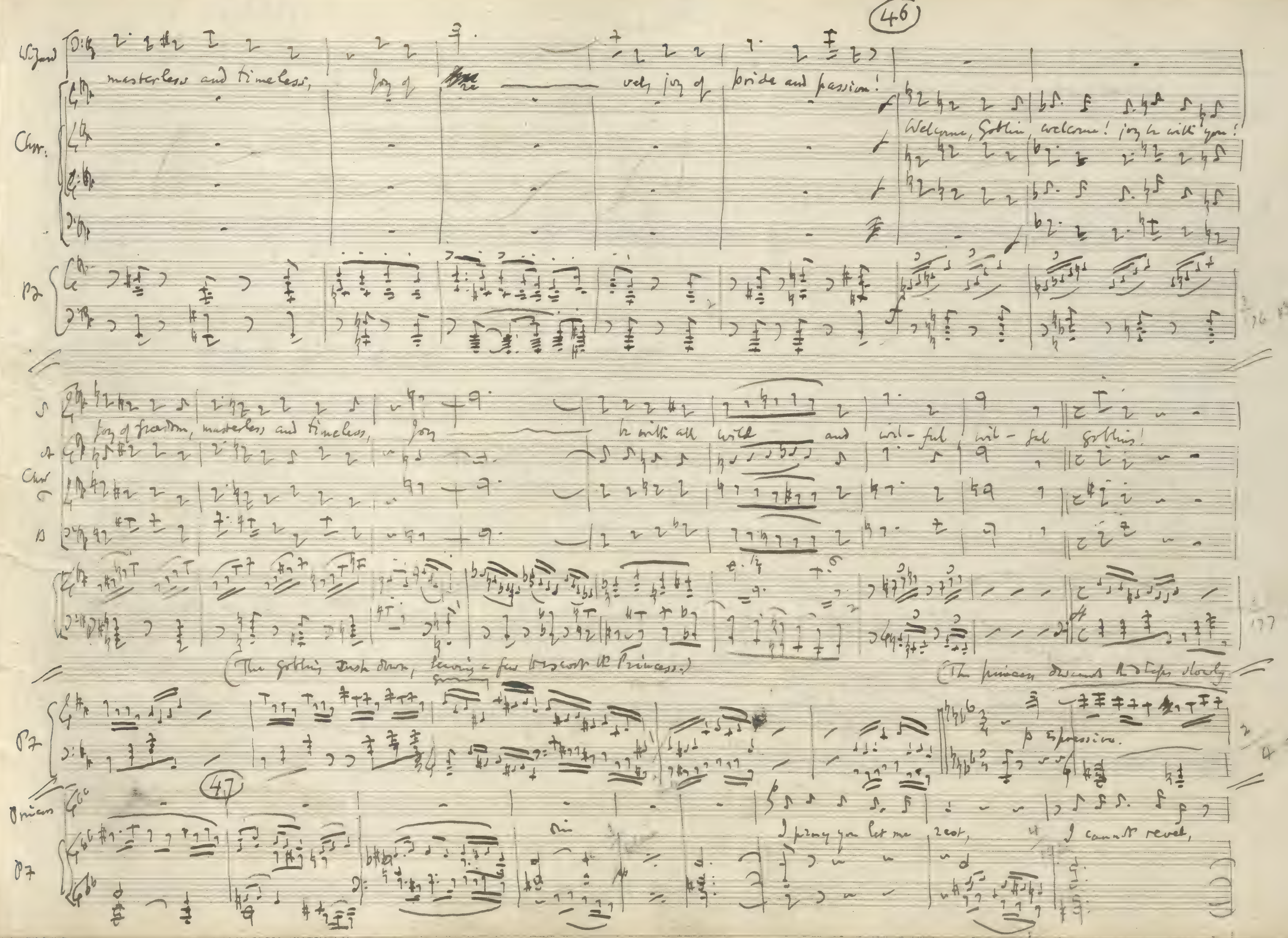

poco a poco accel: e crescendo
40
Allegro molto Quasi Presto
The Wizard
Stay your dancing, goblins,
(The dancing suddenly stops.)
Allegro moderato
Wizard
stay your dancing!
41
Gather round -
At-tend
my high commandment
Sop
Alto
Chor:
Ten
Bass
(They gather round the Wizard.)
Mas-ter!
we attend
your high com-

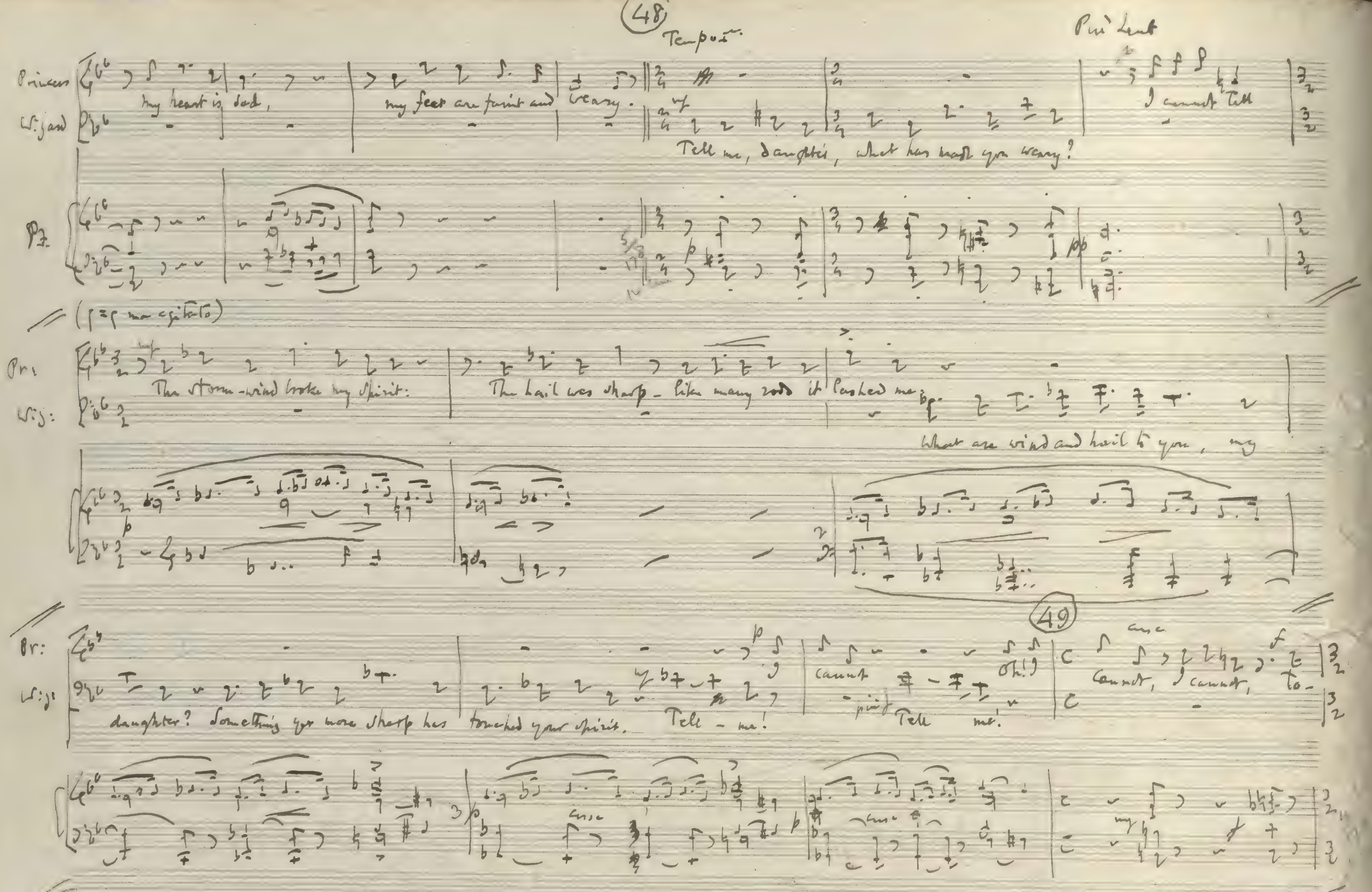

(The wind begins to howl without.)
Wizard
S.
A.
Chor.
T
B
Pf.
Hearken! Hearken! Hear ye not the storm-wind howling loud above our goblin
42
mountain? How it seems to spurn the earth beneath it, fiercely free, rejoicing in confusion, Tri – umphing in wanton
wild defi – ance!
43
Tri – umphing in wanton wild de – fi – ance!
Hearken!

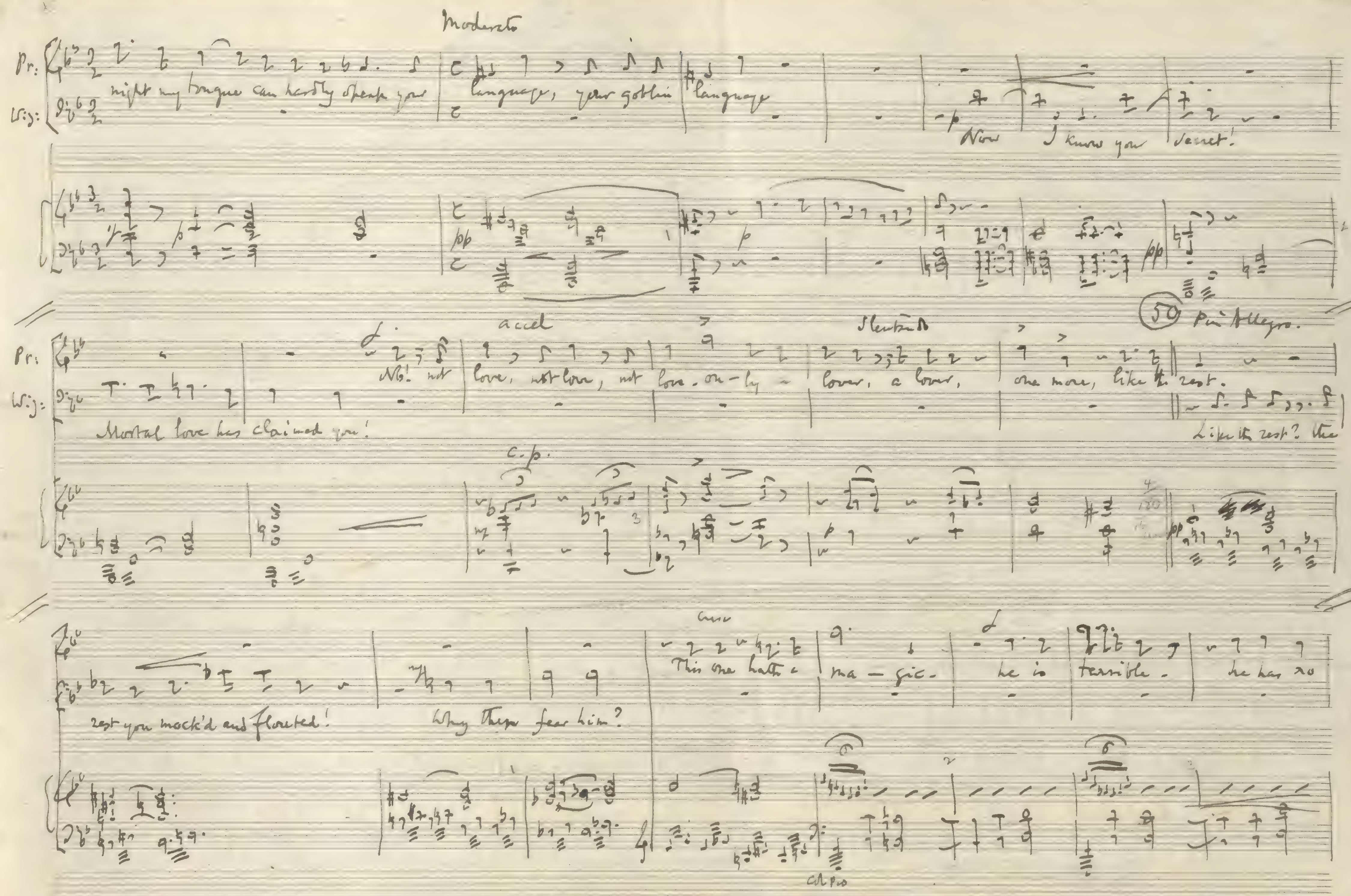

Moderato e pesante
Wizard
Now by wizard sight and wizard hearing I perceive my foster-child, my Princess, leaping boldly from her childhood's chamber,
Pf
Wizard
mounting high above her father's palace, Wild and wilful, strong and stormy-hearted, Hither on the wind undaunt-ed
44
Wizard
Ding!
Wild and wilful, strong and stormy-hearted, hither on the wind undaunted ri — ding.
Chorus
Pf

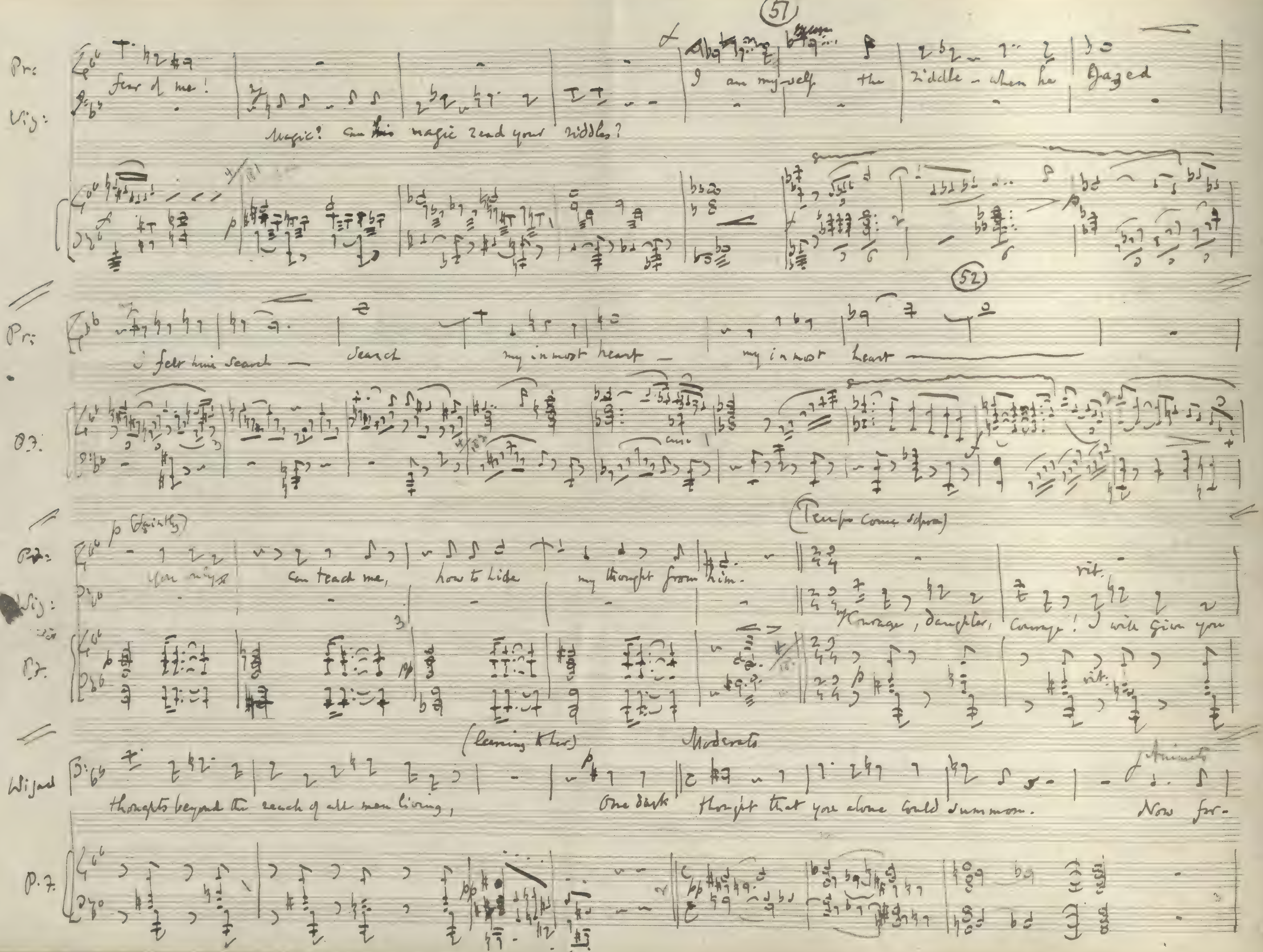


Wizard
Now to greet - her, now to do her honour! Haste, Haste to give her Entrance to our mountain!
Pf
(They rush up the steps.)
S.
A
Chor:
T
B
Haste, Haste to give her En - trance to our mountain!
Pf
(Enter the Princess at the top of the steps.)
Allegro.
Pf
The wizard advances to meet her.)
Wizard
Molto moderato e Maestoso.
Welcome, daughter, welcome! Joy be with you! Joy of freedom,
Pf

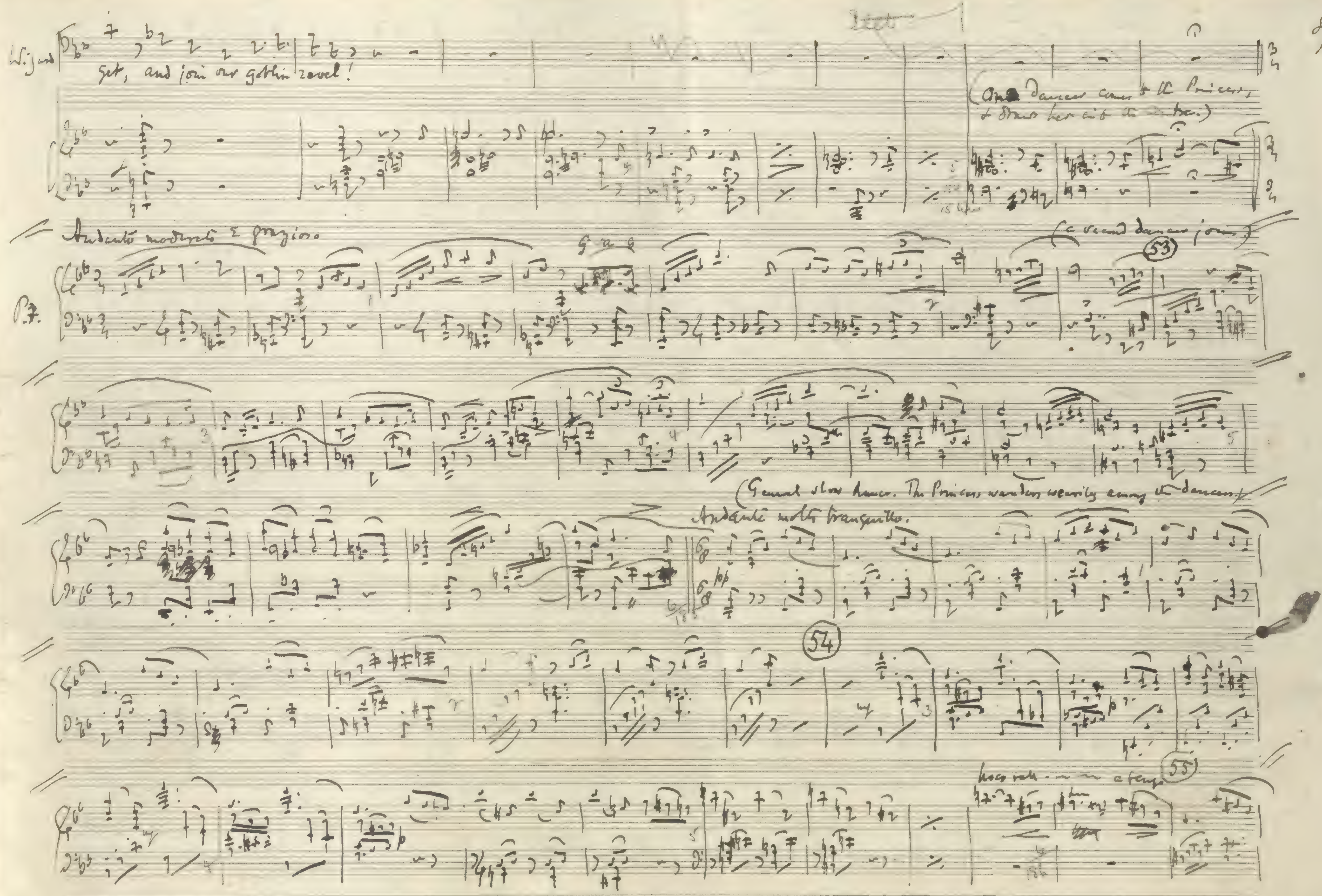

46
Wizard
Chor.
Pf
masterless and timeless,
Joy of
very joy of
pride and passion!
Welcome, Goblin, welcome! joy be with you!
S
A
Chor
T
B
Joy of freedom, masterless and timeless,
Joy
be with all wild and wil-ful wil-ful goblins!
(The goblins rush down, leaving a few to escort the Princess.)
(The princess descends the steps slowly
p Espressivo
47
Princess
I pray you let me rest,

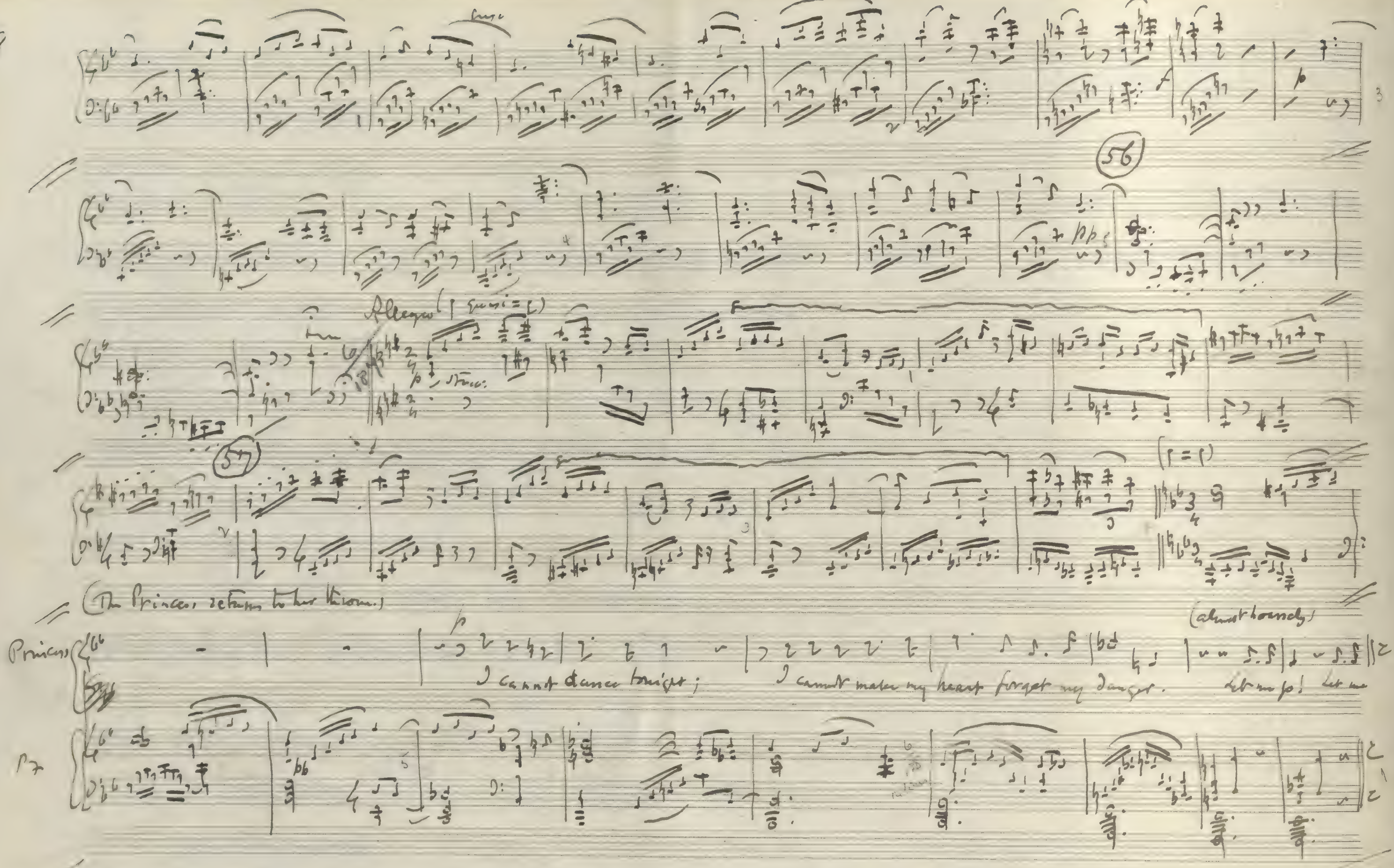

48
Tempo
Più Lento
Princess
Wizard
My heart is sad, my feet are faint and weary.
Tell me, daughter, what has made you weary?
I cannot tell
Pf.
Pr:
Wiz:
The storm-wind broke my spirit: The hail was sharp – like many rods it lashed me.
What are wind and hail to you, my
49
daughter? Something yet more sharp has touched your spirit. Tell – me!
cannot Oh!
Tell me!
cannot, I cannot, to-


Moderato
Pr:
Wiz:
night my tongue can hardly speak your
language, your goblin
language
Now I know your secret!
accel
No! not
love, not love, not love - only -
lover, a lover,
one more, like the rest.
Mortal love has claimed you!
50
Più Allegro
Like the rest? the
rest you mock'd and flouted!
Why then fear him?
cresc
This one hath a
ma - gic -
he is
terrible -
he has no

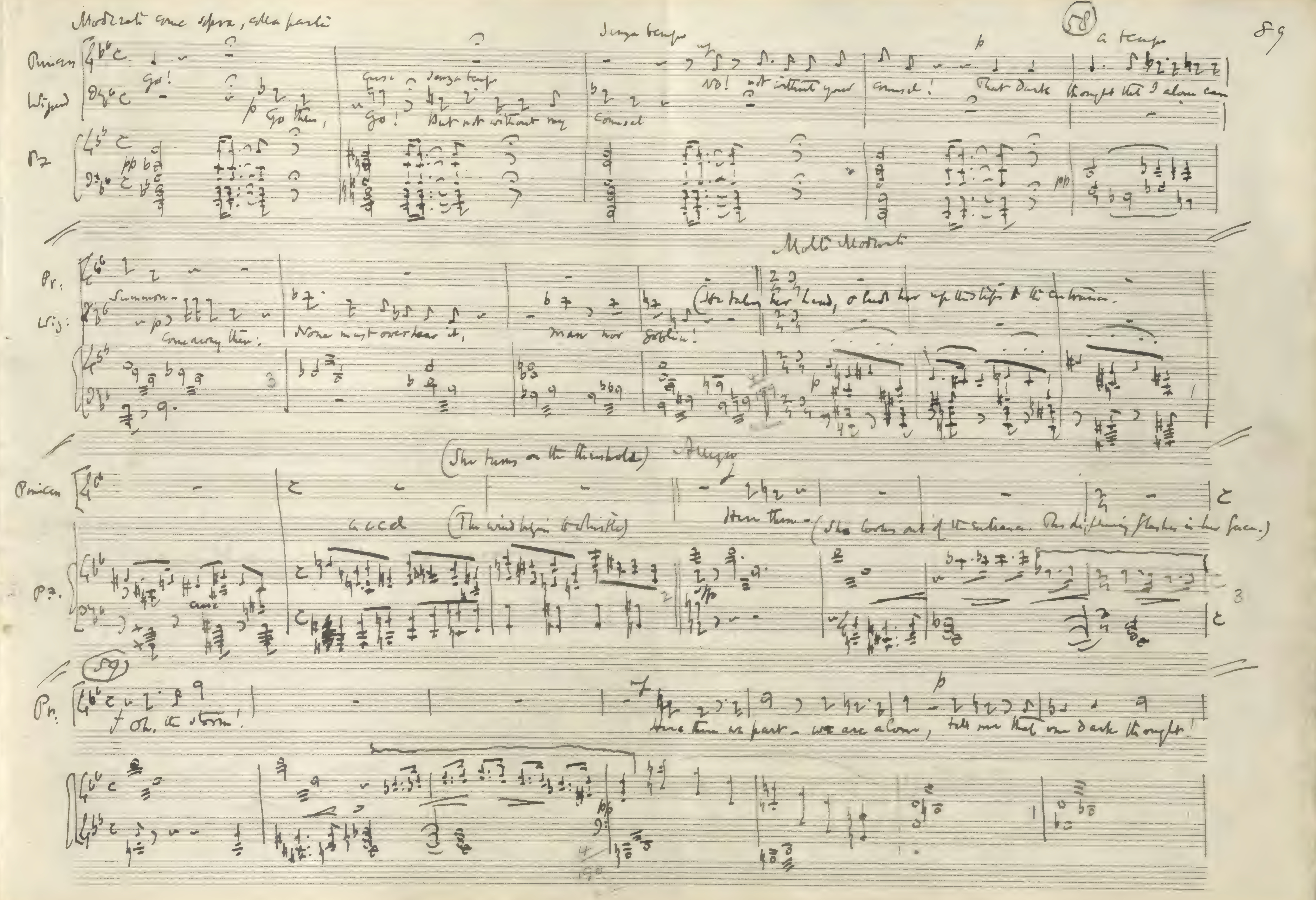


Pr:
Viz:
fear of me!
Magic? can this magic read your riddles?
57
I am myself the riddle - when he gazed
52
I felt him search - search my inmost heart - my inmost heart
O.R.
p (faintly)
can teach me, how to hide my thought from him.
(Tempo come sopra)
Courage, daughter, courage! I will give you
rit.
Wizard
(leaving her)
Moderato
thoughts beyond the reach of all men living, One dark thought that you alone could summon. Now for-
Animato
P.R.

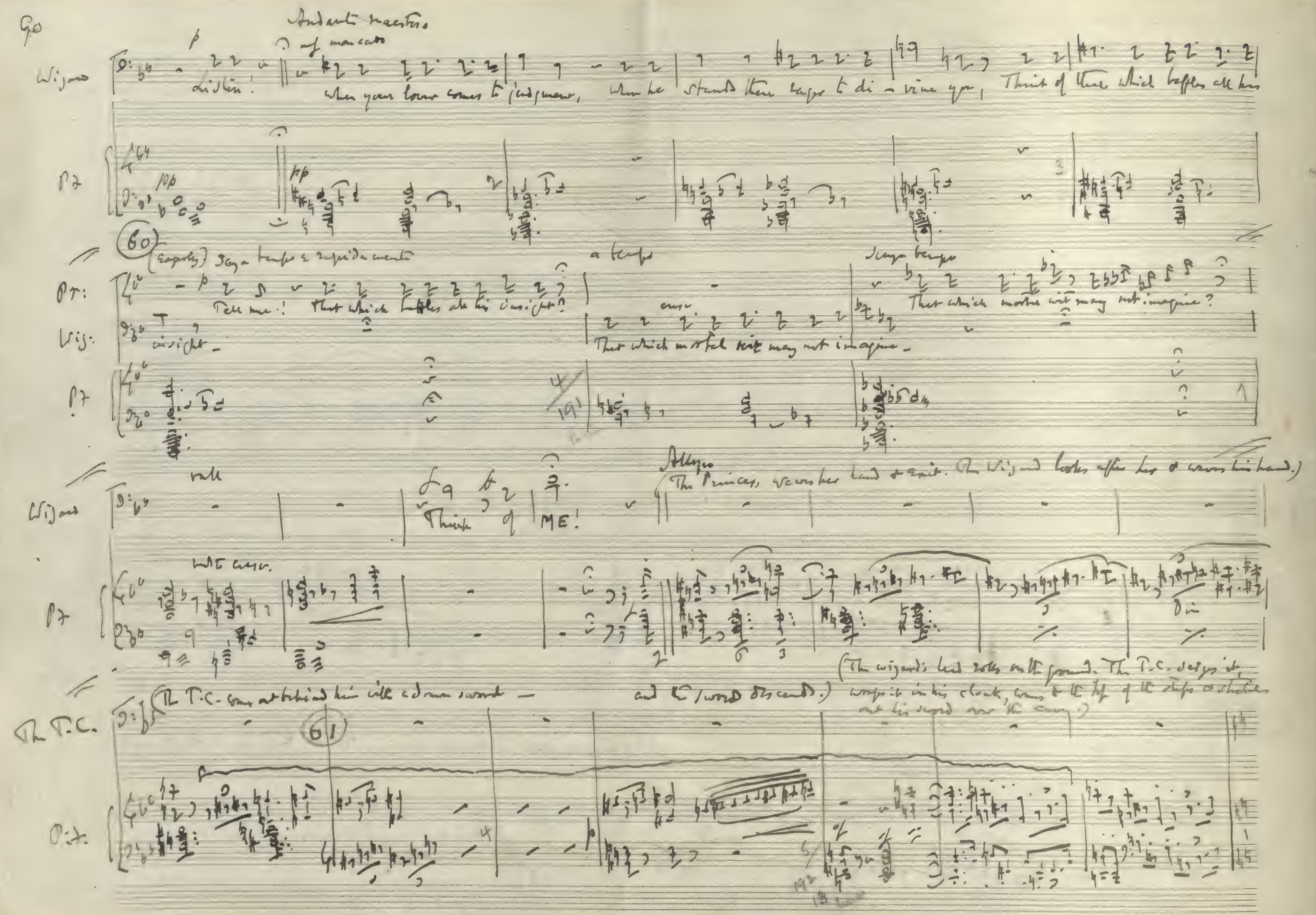

Wizard
get, and join our goblin revel!
(One dancer comes to the Princess, & draws her into the centre.)
Andante moderato e grazioso
(a second dancer joins)
53
Pf.
(General slow dance. The Princess wanders wearily among the dancers.)
Andante molto tranquillo
54
poco rall. a tempo
55



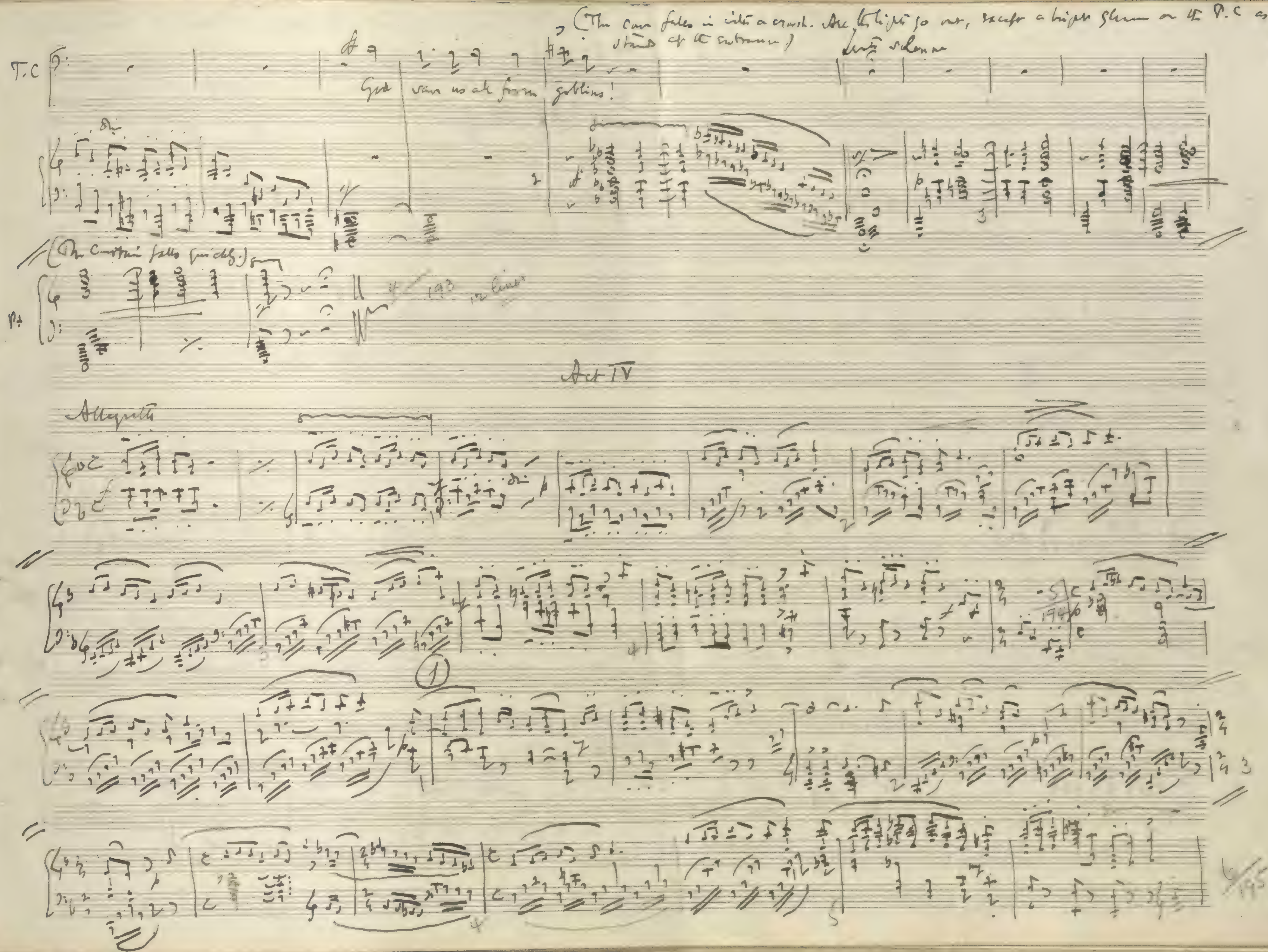
56
Allegro
57
(The Princess returns to her throne.)
(almost hoarsely)
Princess
p
I cannot dance tonight; I cannot make my heart forget my danger. Let me go! Let me
Pf

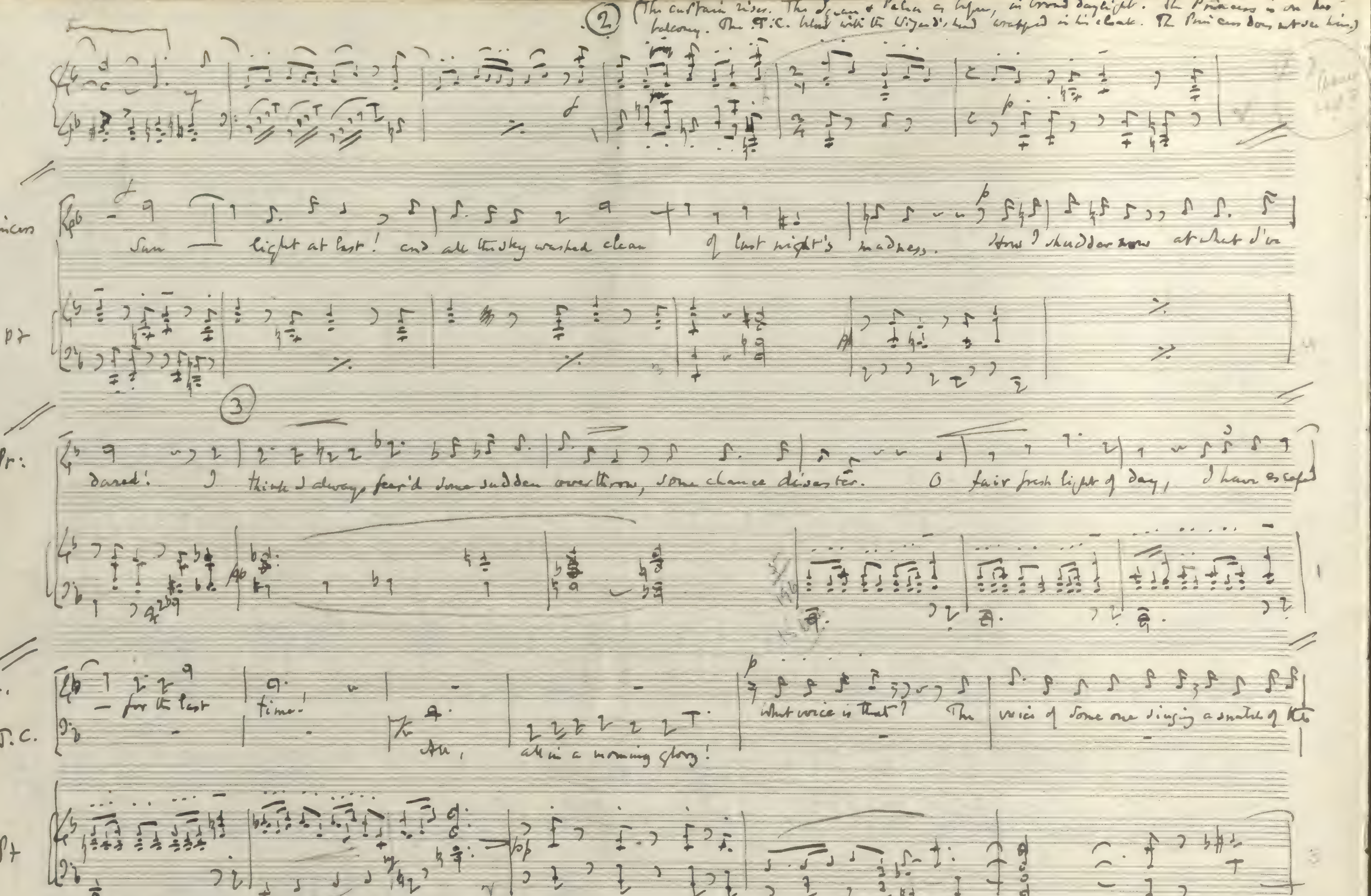


Moderato come sopra, colla parte
58
Princess
Wizard
Pf.
Go!
Go then,
Senza tempo
Go! But not without my
Counsel
No! not without your
counsel! That dark
thought that I alone can
a tempo
Molto Moderato
Summon—
Come away then!
None must overhear it,
Man nor Goblin!
(She takes her hand, & leads her up the steps to the entrance.)
(She turns on the threshold)
Allegro
accel
(The wind begins to whistle)
Hear then—
(She looks out of the entrance. The lightning flashes in her face.)
59
Oh, the storm!
Here then we part — we are alone, tell me that one dark thought!

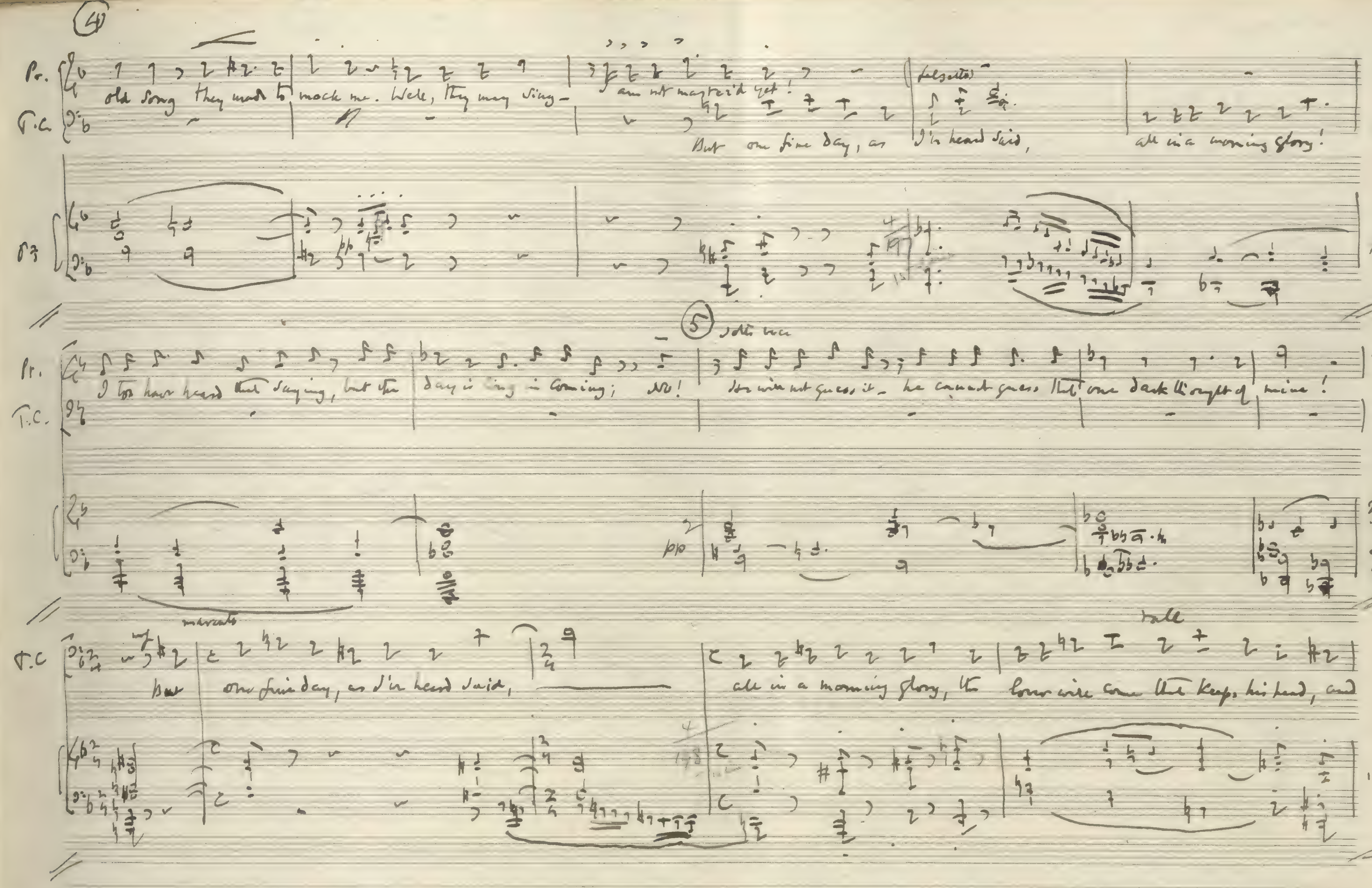


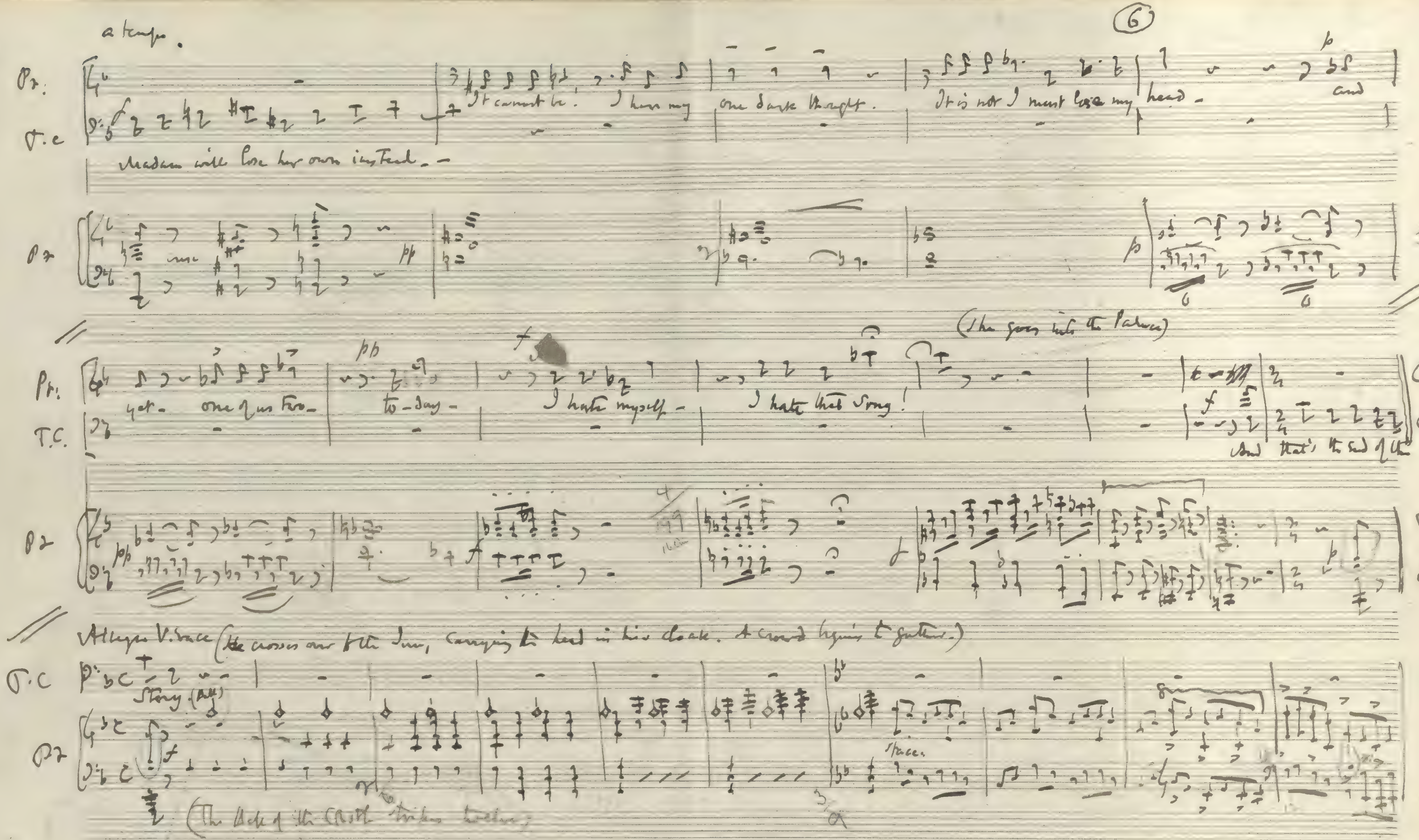
Andante maestoso
mf marcato
Wizard
Listen!
when your lover comes to judgment, when he stands there eager to divine you, Think of that which baffles all his
Pf
60
(eagerly) Senza tempo e rapidamente
Pr:
Tell me! That which baffles all his insight?
Wiz:
insight
a tempo
cresc
That which mortal wit may not imagine
Senza tempo
That which mortal wit may not imagine?
rall
Think of ME!
Allegro
(The Princess waves her hand & exit. The Wizard looks after her & waves his hand.)
(The T.C. comes out behind him with a drawn sword — and the sword descends.)
61
The T.C.
(The wizard's head rolls on the ground. The T.C. wraps it in his cloak, comes to the top of the steps & shakes out his sword over the

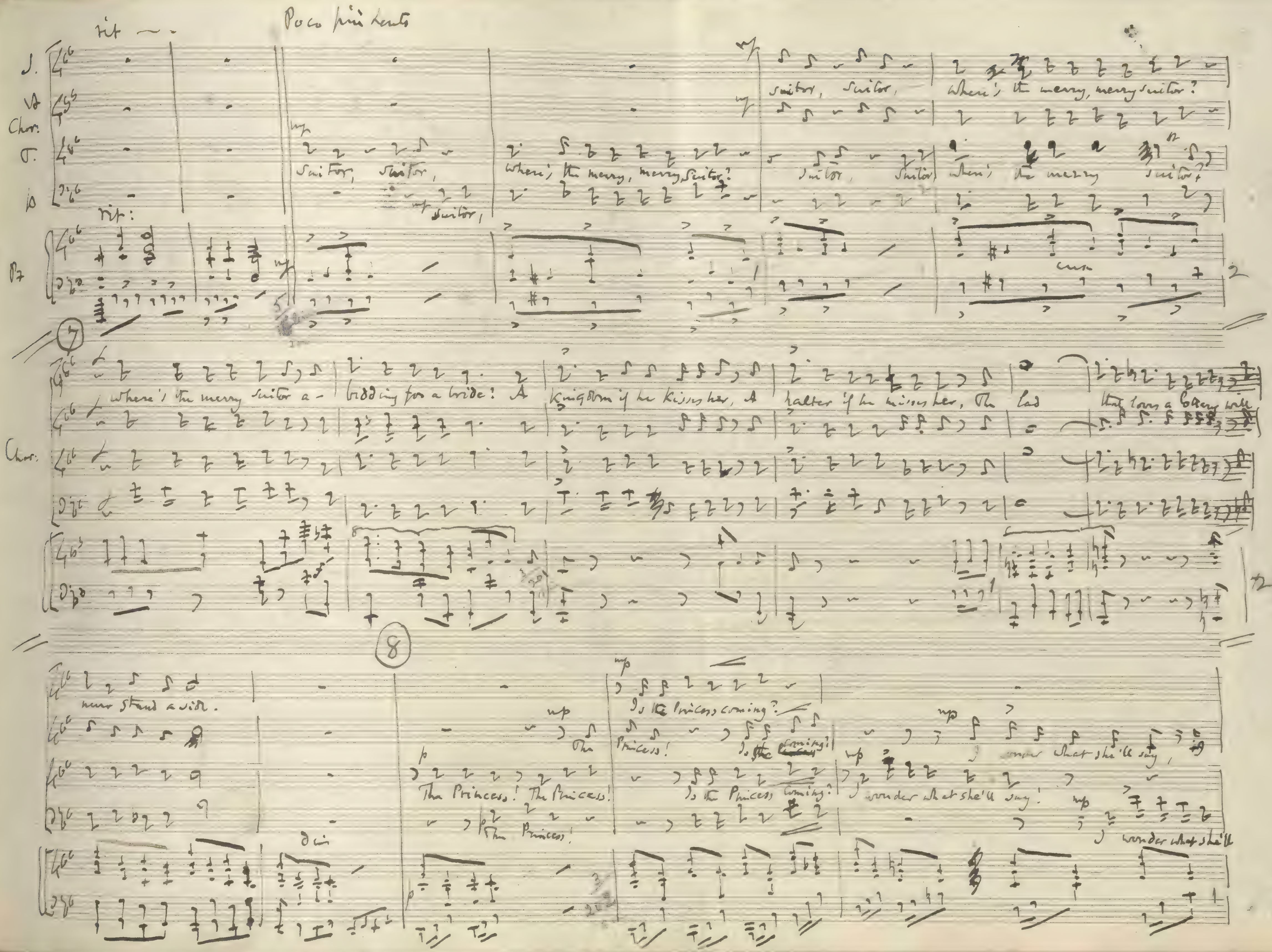

T.C
God save us all from goblins!
Pf
Act IV
Allegretto

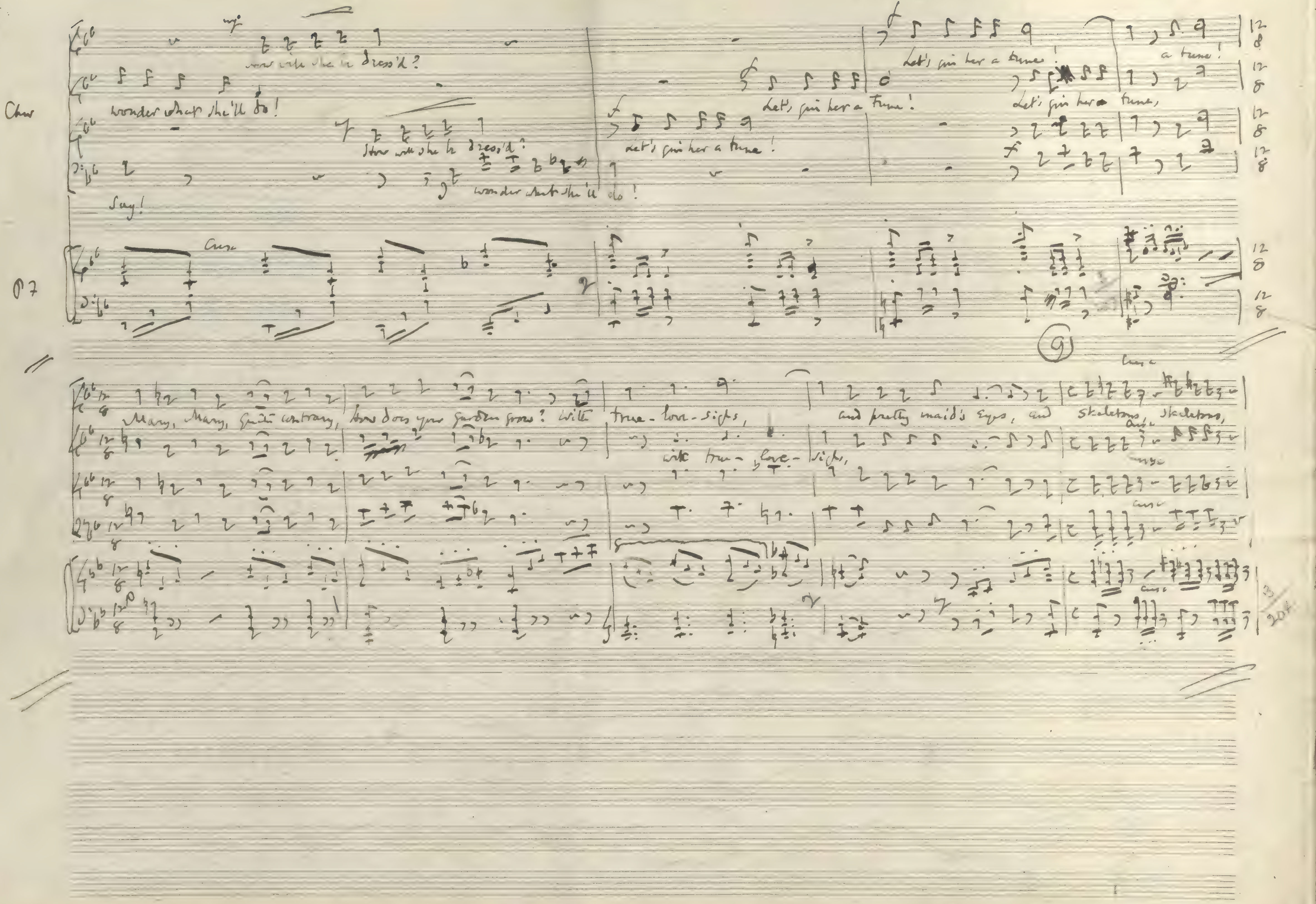


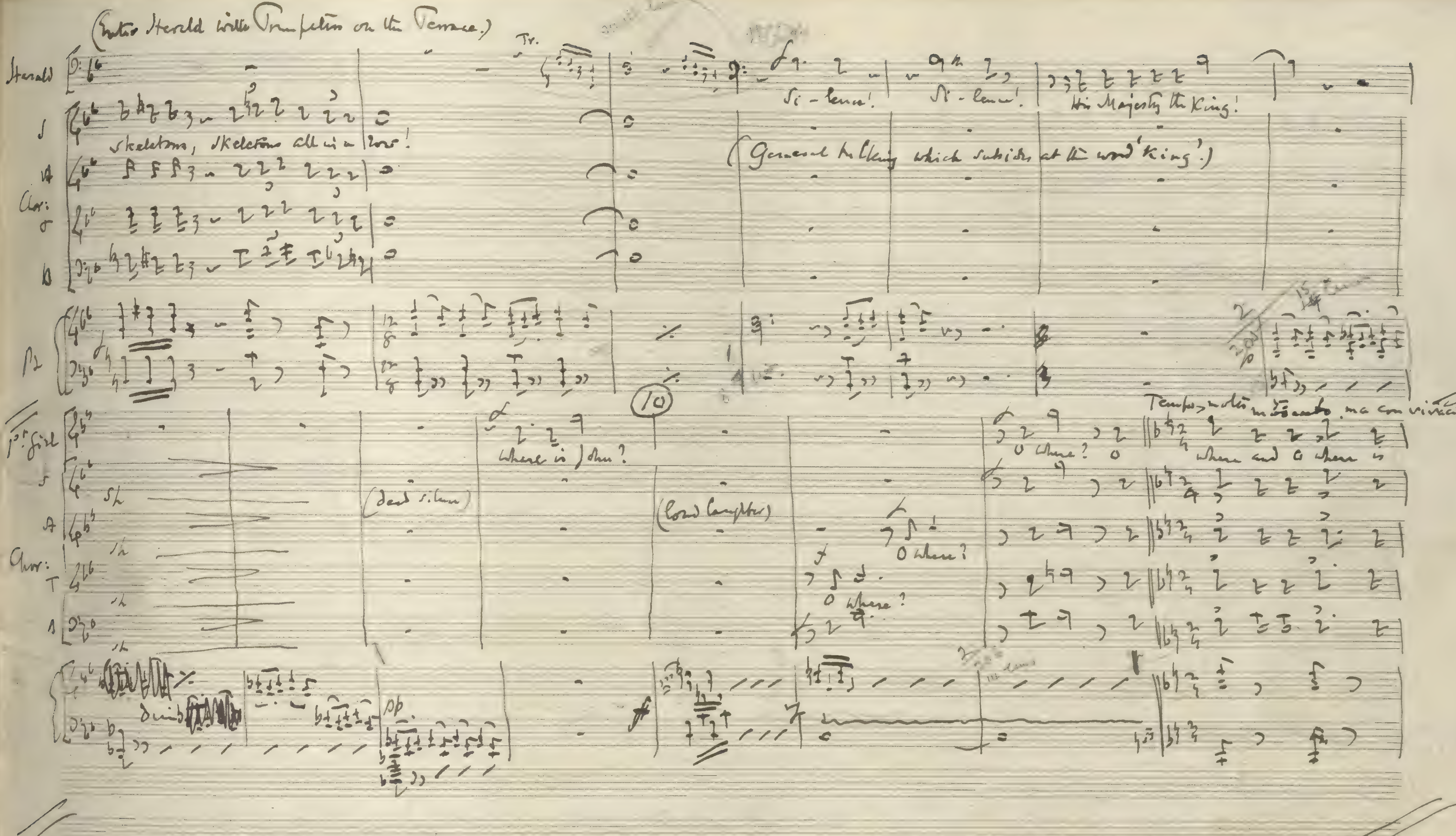
(2)
(The curtain rises. The Square & Palace as before, in broad daylight. The Princess is on her balcony. The T.C. below with the Wizard's hood wrapped in his cloak. The Princess does not see him.)
Princess
Sun — light at last! and all the sky washed clean of last night's madness. How I shudder now at what I've
Pf
(3)
Pr.
dared! I think I always fear'd some sudden overthrow, some chance disaster. O fair fresh light of day, I have escaped
Pr.
— for the last time!
T.C.
Ah, all in a morning glory!
What voice is that? The voice of some one singing a snatch of the
Pf

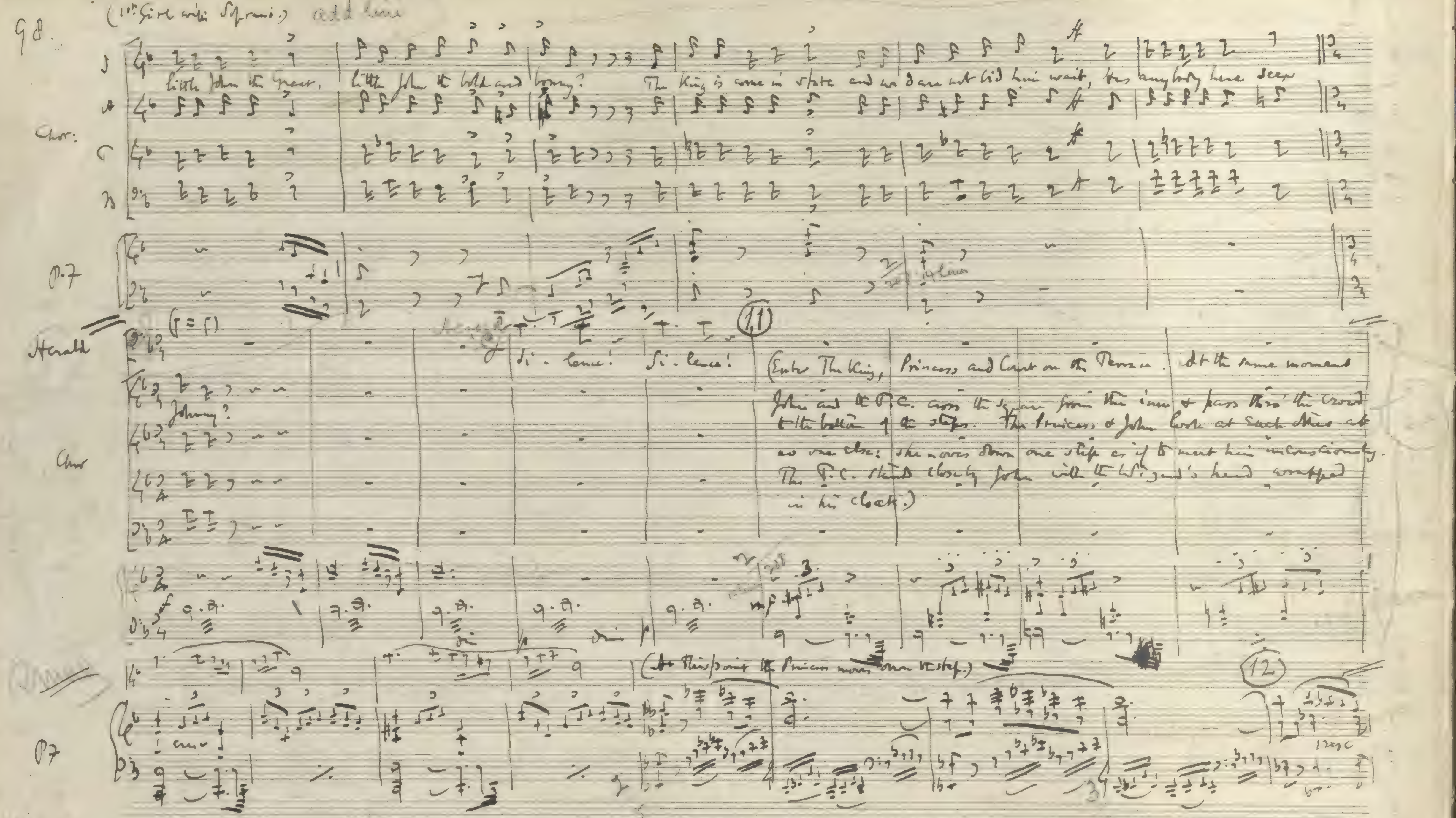

Pr.
T.C.
old song they used to mock me. Well, they may sing—
I am not married yet!
falsetto
But one fine day, as I've heard said, all in a morning glory!
I too have heard that saying, but the day is long in coming; No!
He will not guess it— he cannot guess that one dark thought of mine!
pp
marcato
rall
But one fine day, as I've heard said,
all in a morning glory, the lover will come that keeps his head, and

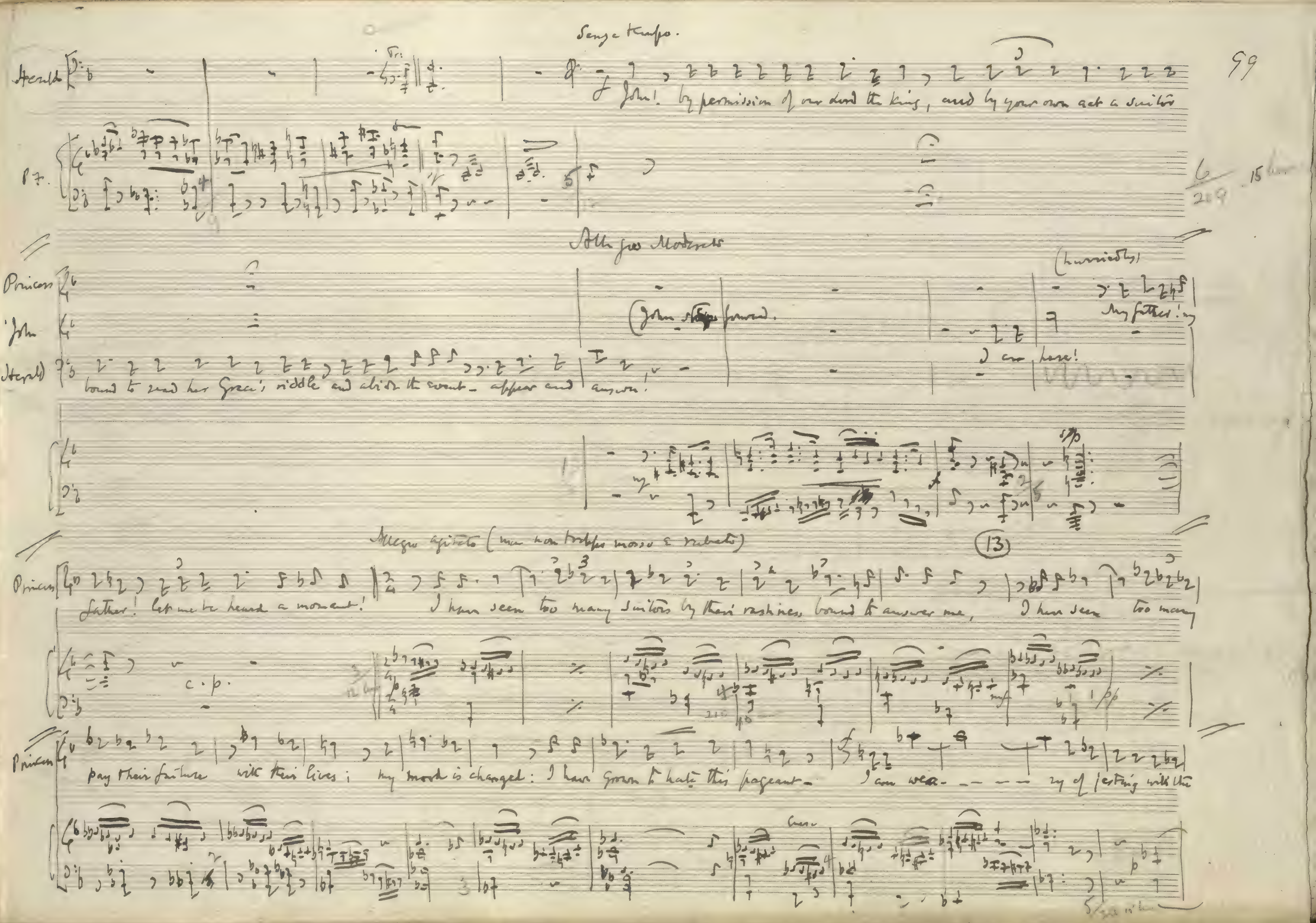

(6)
a tempo.
Pr.
T.C
Madam will lose her own instead -
It cannot be! I have my one dark thought.
It is not I must lose my head - and
Pr
pp
p
(She goes into the Palace)
yet - one question - to-day - I hate myself - I hate that Song!
And that's the end of the
Allegro V. Vivace (He crosses over to the Inn, carrying the head in his cloak. A crowd begins to gather.)
Story (Aha!)
(The clock of the Church strikes twelve)

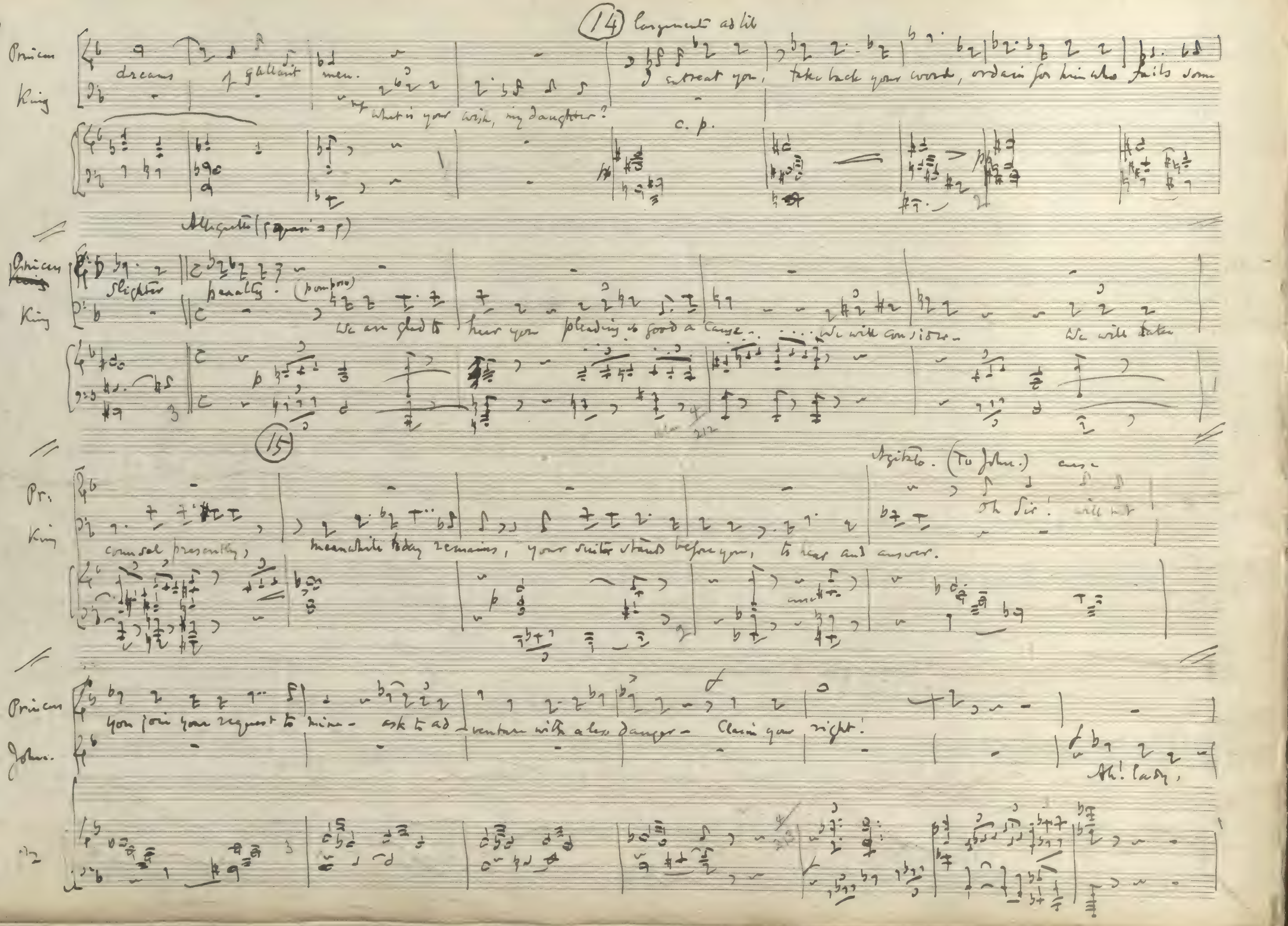

Poco più lento
rit
Sailor, Sailor,
Where's the merry, merry Sailor?
Chor.
Pf
Where's the merry Sailor a-bidding for a bride! A Kingdom if he kisses her, A halter if he misses her, The lad that loves a lottery will never stand aside.
dim
The Princess! The Princess!
Is the Princess coming?
I wonder what she'll say

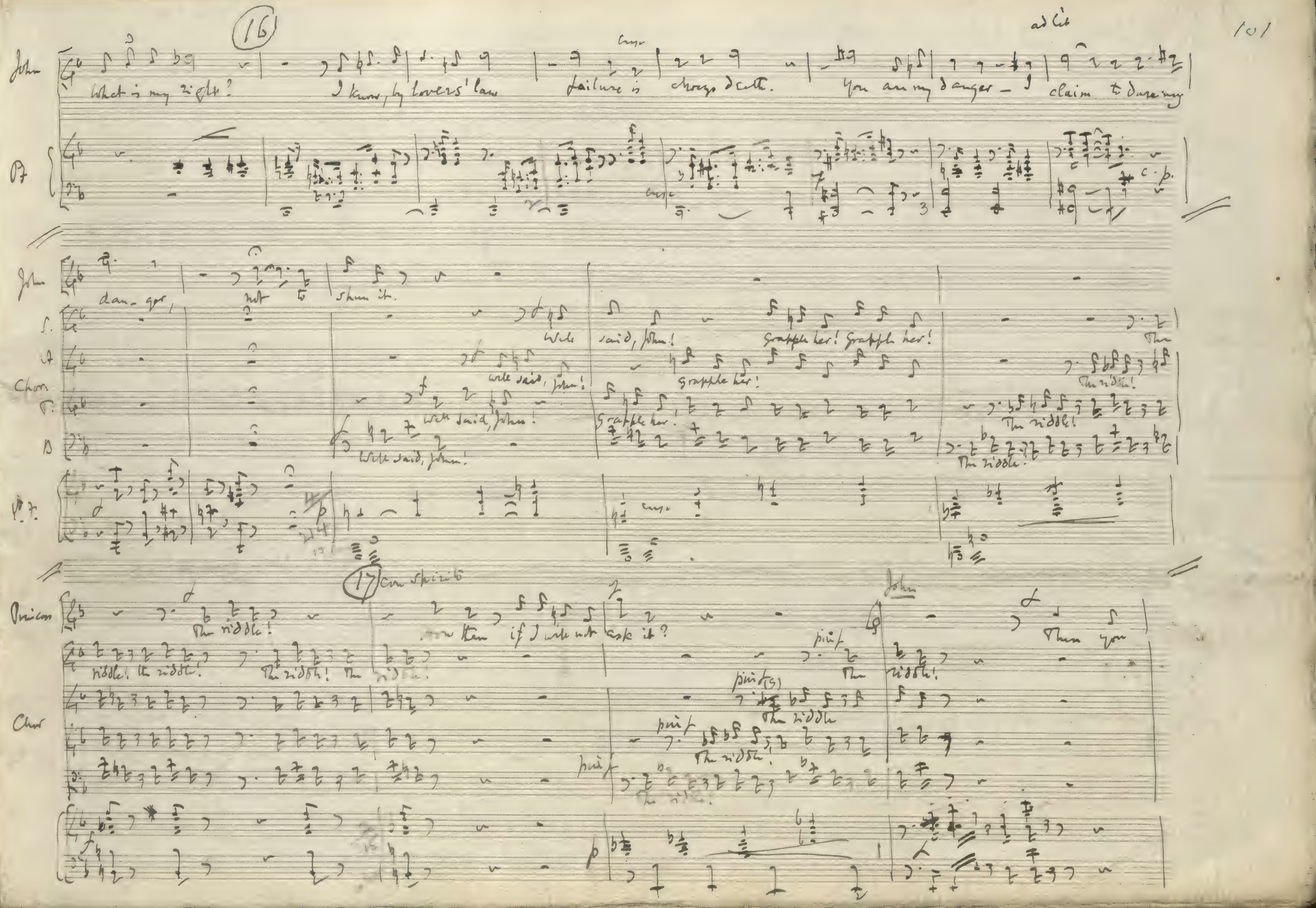

Chor
How will she be dress'd?
wonder what she'll do!
Say!
Let's give her a tune!
a tune!
Pf
cresc
Mary, Mary, quite contrary, How does your garden grow? With true-love-sighs, and pretty maid's eyes, and skeletons, skeletons,
with true-love-sighs,

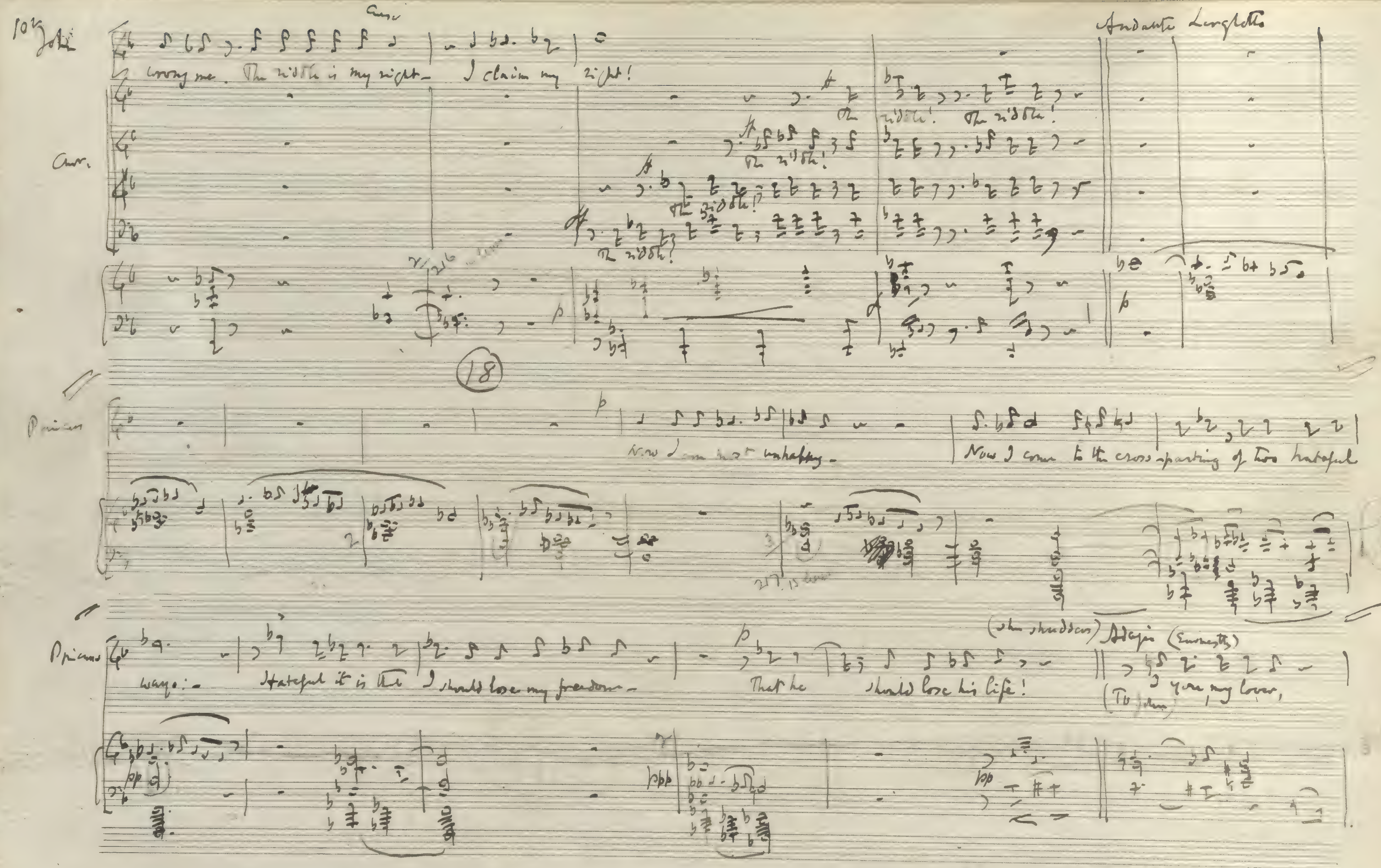

(Enter Herald with Trumpeter on the Terrace.)
Tr.
Herald
Si - lence! Si - lence! His Majesty the King!
skeletons, skeletons all in a row!
(General talking which subsides at the word 'King'.)
Chor:
1st Girl
Where is John?
(Dead silence)
(Loud laughter)
O where?
O where?
Tempo, molto moderato, ma con vivacità.
where and O where is
dimin.
pp
10

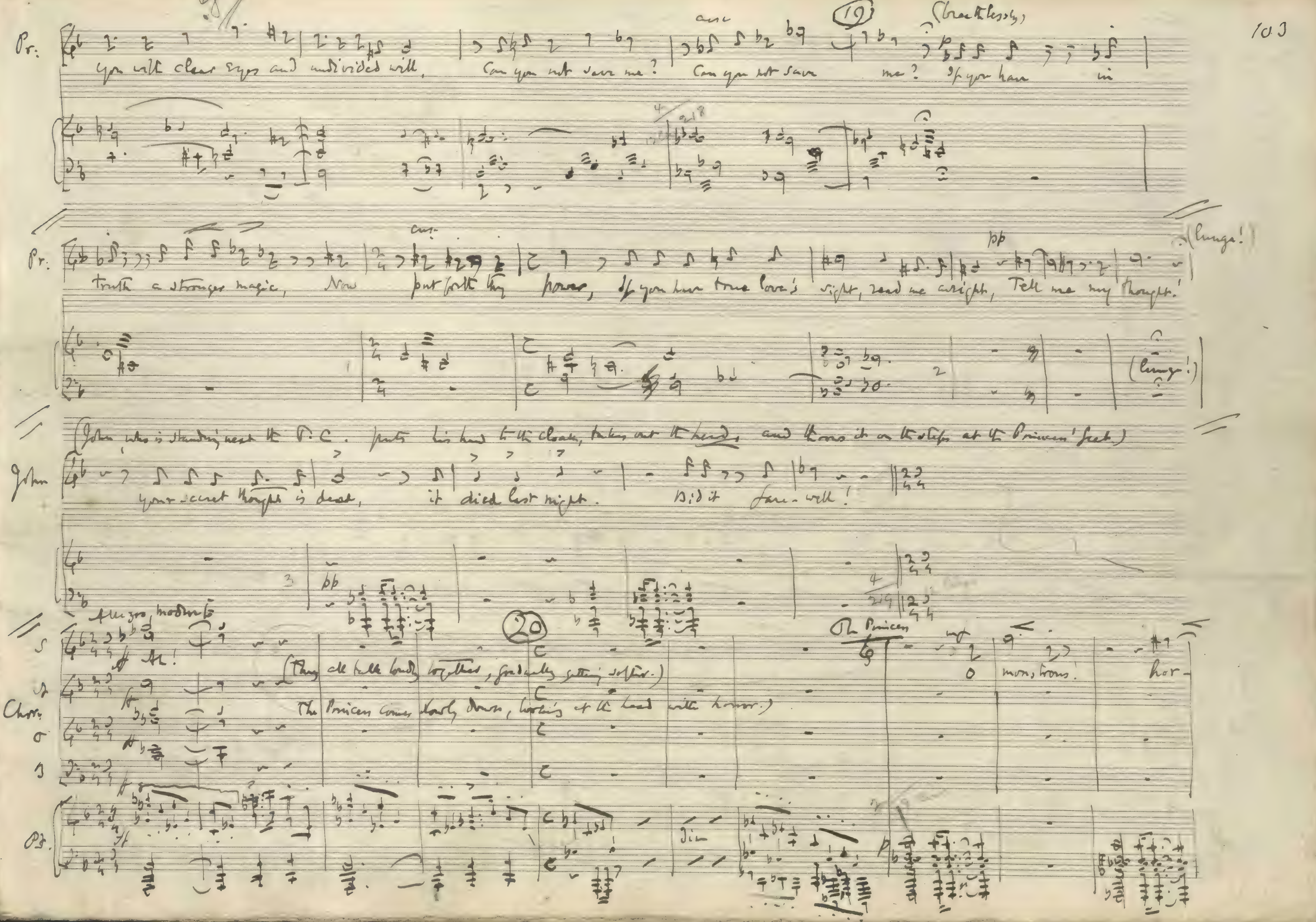

(1st Girl with Soprani.) add line
Chor:
Little John the Great, little John the bold and bonny? The King is come in state and we dare not bid him wait, has anybody here seen
P.F.
Herald
Si-lence! Si-lence!
11
Johnny?
Chor
(Enter The King, Princess and Court on the Terrace. At the same moment John and the P.C. cross the square from the inn & pass thro' the crowd to the bottom of the steps. The Princess & John look at each other & no one else: she moves down one step as if to meet him unconsciously. The P.C. stands closely John with the Wizard's head wrapped in his cloak.)
(At this point the Princess moves down the step.)
12
P.F.

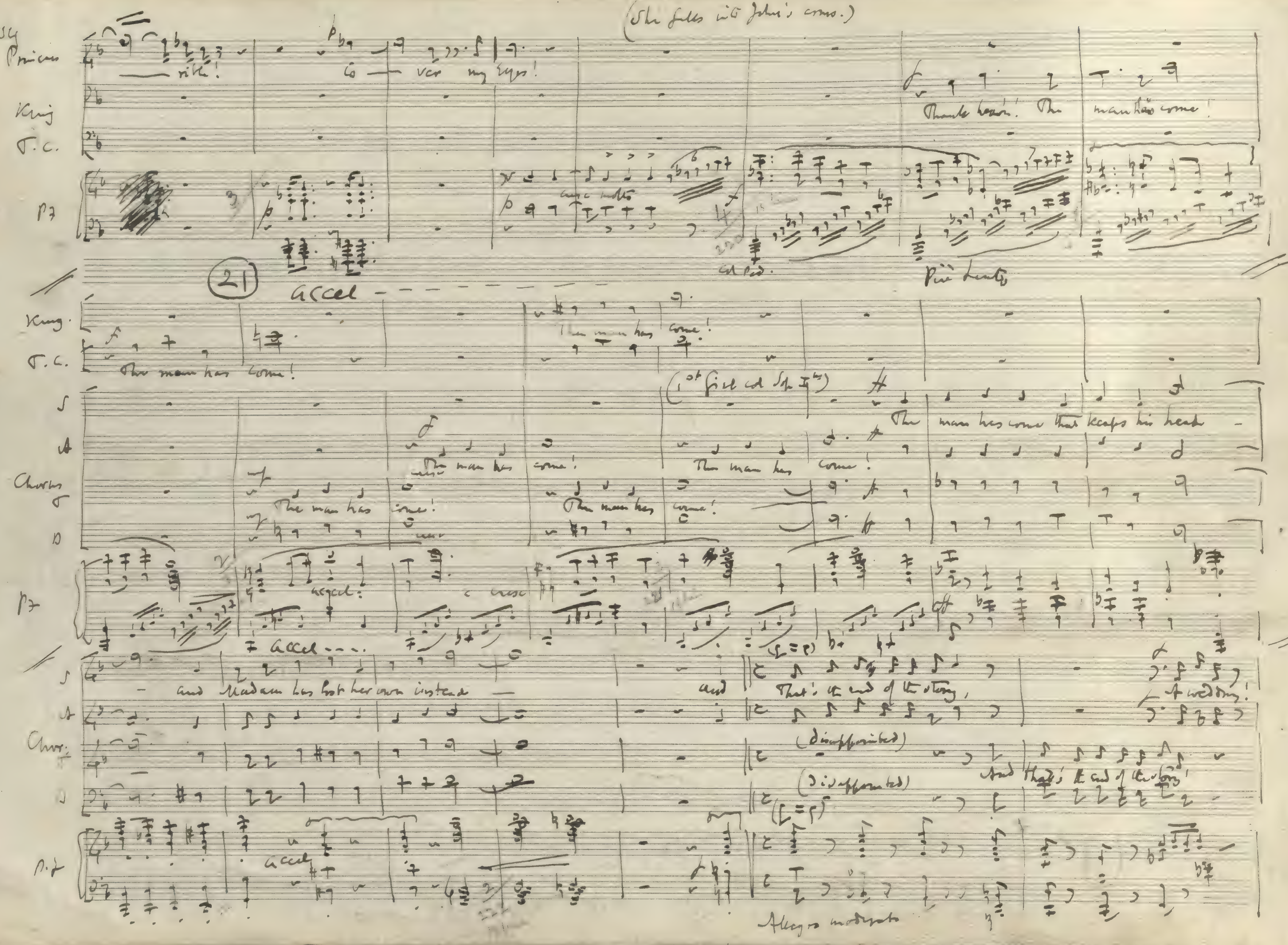

99
Senza tempo.
Herald
John! by permission of our lord the king, and by your own act a suitor
Pf.
Allegro Moderato
Princess
John
Herald
(John steps forward.)
(hurriedly)
My father! my
I am here!
bound to read her Grace's riddle and abide the event – appear and answer!
Allegro agitato (ma non troppo mosso e rubato)
13
Princess
Father! Let me be heard a moment! I have seen too many suitors by their rashness bound to answer me, I have seen too many
c.p.
Princess
pay their failure with their lives; my mood is changed: I have grown to hate this pageant – I am wea- – – – ry of jesting with the
cresc

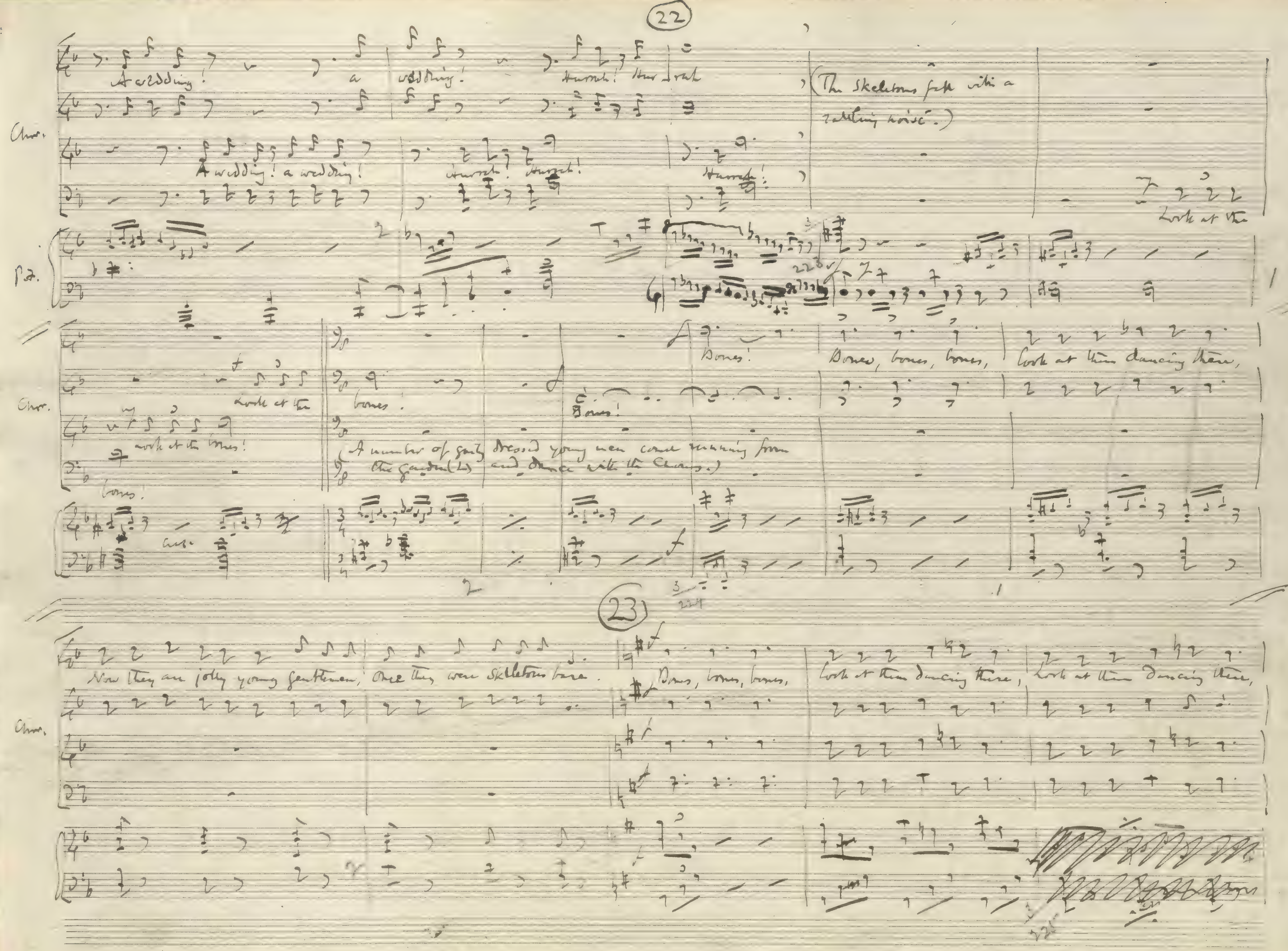

14
Princess
King
dreams of gallant men.
What is your wish, my daughter?
I entreat you, take back your word, ordain for him who fails some
c. p.
Allegretto
slighter penalty.
We are glad to hear you pleading so good a cause... We will consider... We will take
15
Pr.
King
counsel presently; meanwhile today remains, your suitor stands before you, to hear and answer.
Agitato. (To John.)
Oh Sir!
Princess
John.
You join your request to mine - ask to adventure with a less danger - Claim your right!
Ah! lady,

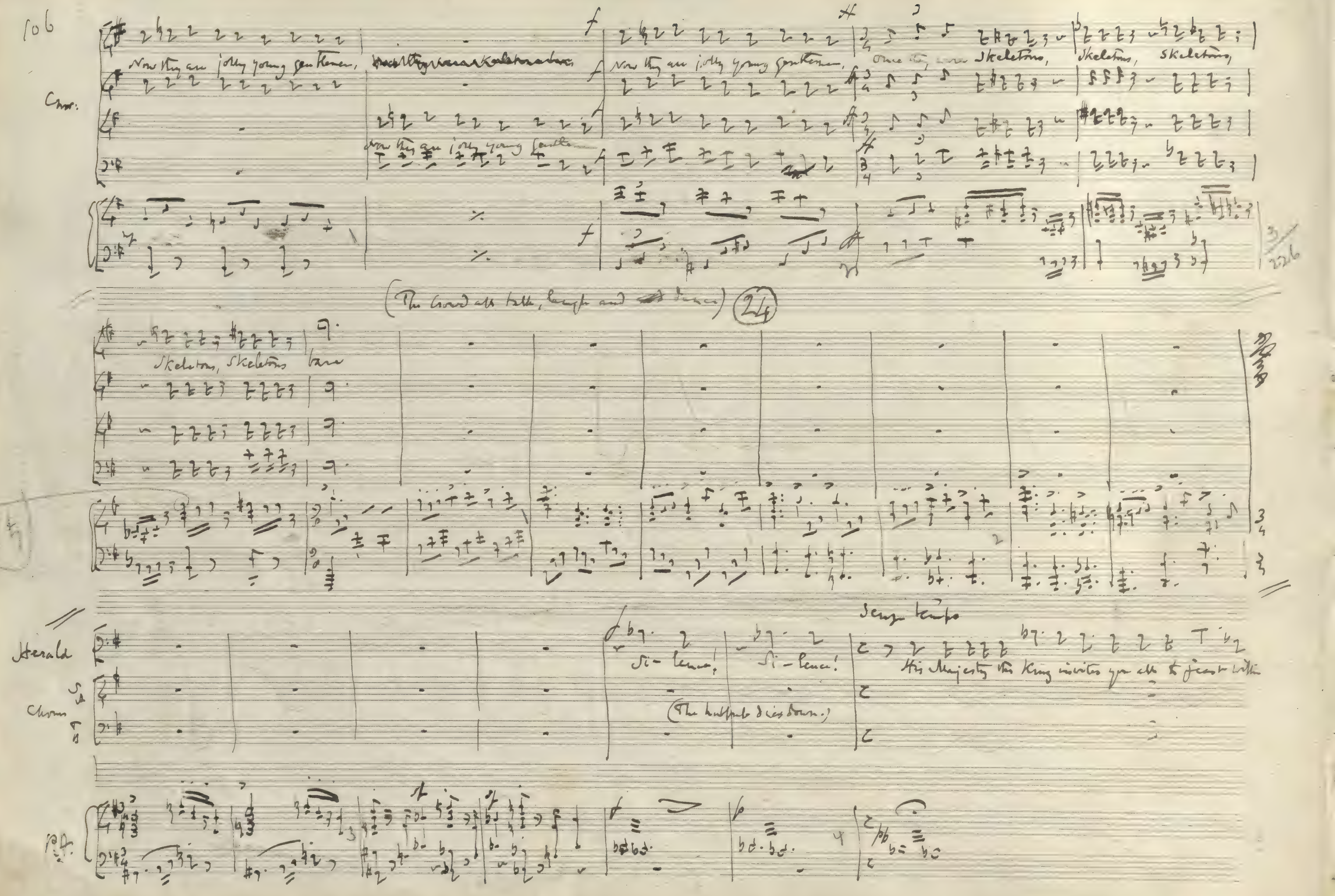

16
ad lib
John
What is my right?
I know, by lovers' law
cresc
failure is
charge death.
You are my danger — I claim to dare my
Pf
c.p.
cresc
John
danger, not to shun it.
S.
A
Chor
T.
B
Well said, John!
Well said, John!
Well said, John!
Well said, John!
said, John!
Grapple her! Grapple her!
Grapple her!
Grapple her!
The riddle!
The riddle!
The riddle!
The riddle!
Pf.
cresc
17 Con spirito
Princess
The riddle!
Now then if I will not ask it?
John
Then you
riddle! the riddle!
The riddle! The riddle!
riddle!
Chor
più f
The riddle
più f
The riddle!
The riddle!
più f
p

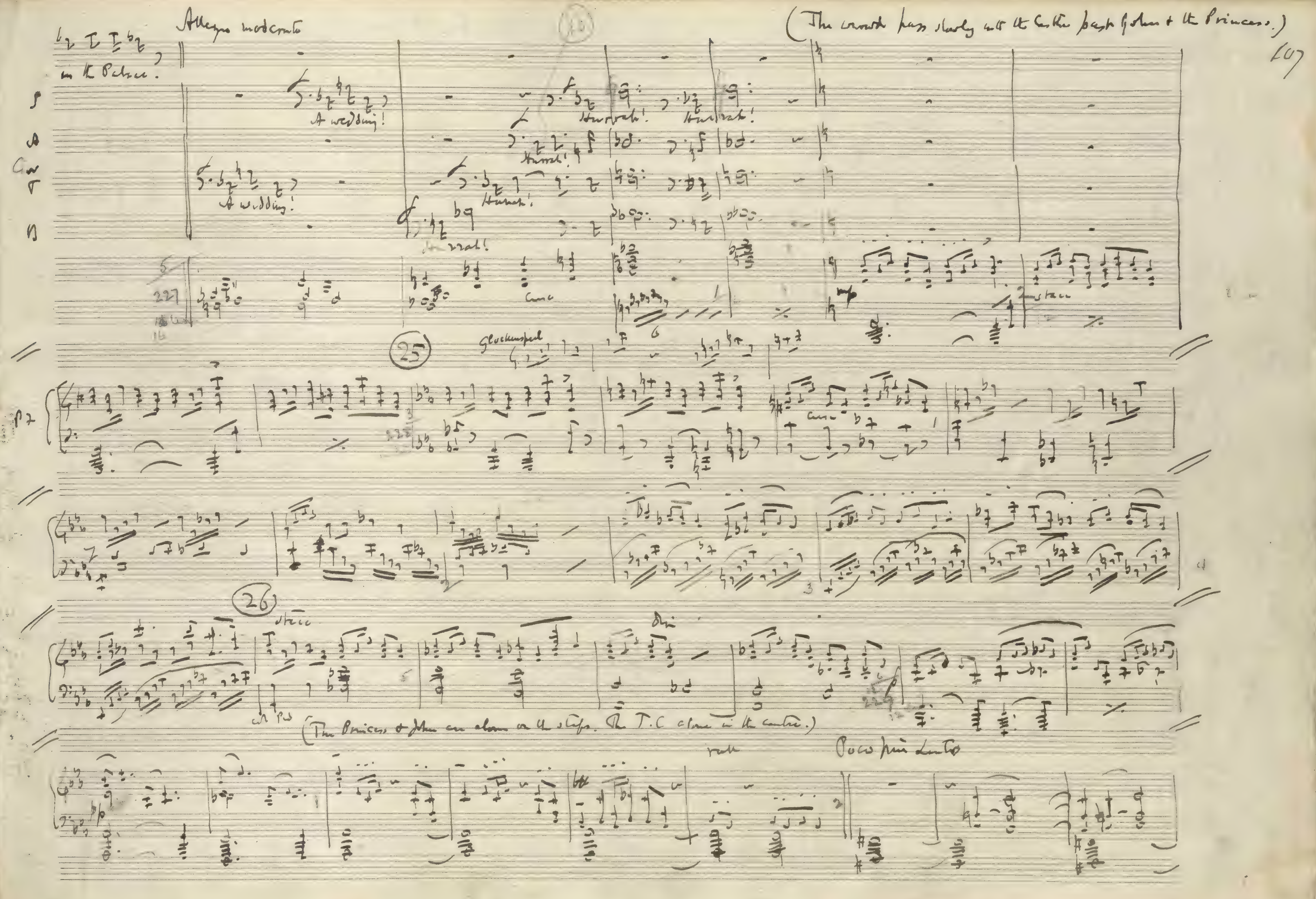

John
Andante Larghetto
wrong me. The riddle is my right— I claim my right!
Chor.
The riddle!
18
Now I am not unhappy—
Now I come to the cross-parting of two hateful
ways:— Hateful it is that I should lose my freedom— That he should lose his life!
(she shudders) Adagio (earnestly)
(To John) You, my lover,

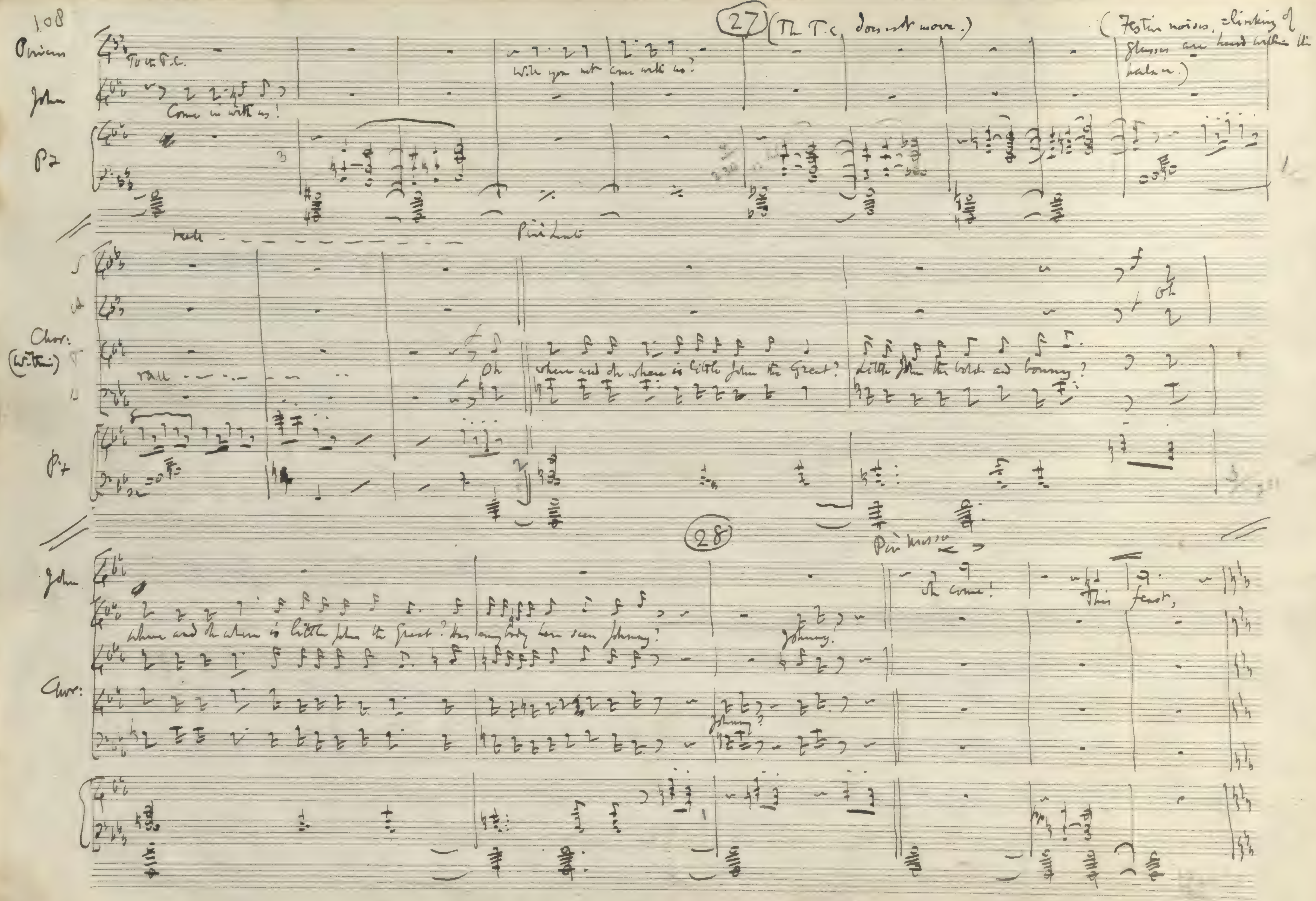

Pr.
you with clear eyes and undivided will, Can you not save me? Can you not save me? If you have in
(breathlessly)
19
cresc
truth a stronger magic, Now put forth thy power, If you have true love's sight, read me aright, Tell me my thought!
pp
(lunge!)
(John, who is standing near the P. C. puts his hand to the cloak, takes out the head, and throws it on the steps at the Princess' feet.)
John
your secret thought is dead, it died last night. Did it fare-well!
Allegro moderato
20
S
A
Chor.
T
B
Ah!
(They all talk loudly together, gradually getting softer.)
The Princess comes slowly down, looking at the head with horror.)
The Princess
mf
O monstrous! hor-
Pf.
Dim

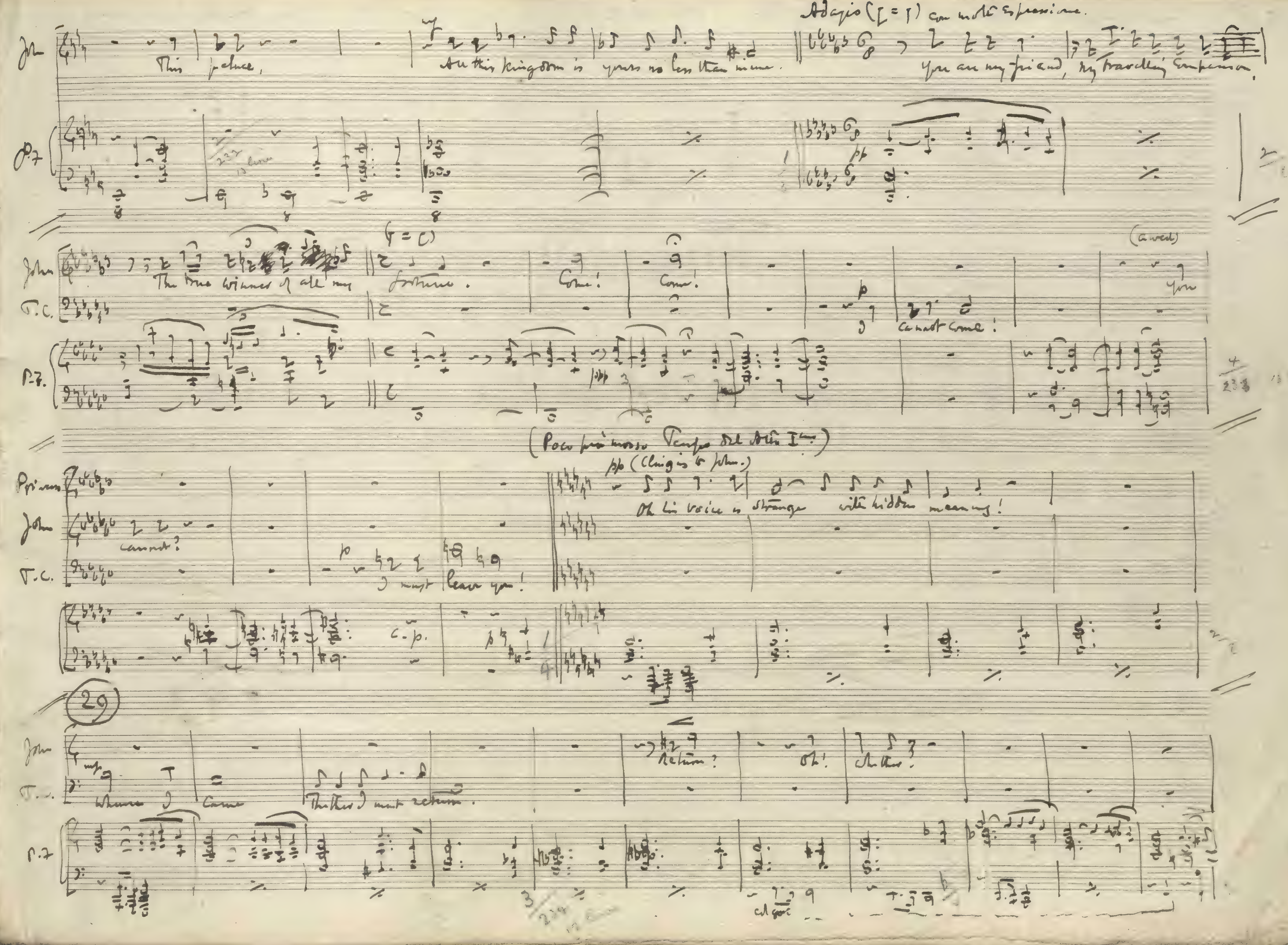

(She falls into John's arms.)
Princess
rit.
Cover my eyes!
King
T.C.
Pf
Thank heav'n! The man has come!
Più lento
21
accel
The man has come!
Chorus
S
A
T
B
The man has come that keeps his head
cresc.
accel
and Madam has lost her own instead
and
That's the end of the story,
A wedding!
(Disappointed)
And that's the end of the story!
Allegro moderato


22
Chor.
A wedding! a wedding! Hurrah! Hurrah!
(The Skeletons fall with a rattling noise.)
A wedding! a wedding!
Hurrah! Hurrah!
Hurrah!
Look at the
Pf.
Bones!
Bones, bones, bones,
Look at them dancing there,
Look at the
bones.
Bones!
Look at the bones!
(A number of gaily dressed young men come running from the garden(s) and dance with the Chorus.)
bones!
23
Now they are jolly young gentlemen, Once they were skeletons bare.
Bones, bones, bones,
Look at them dancing there, Look at them dancing there,

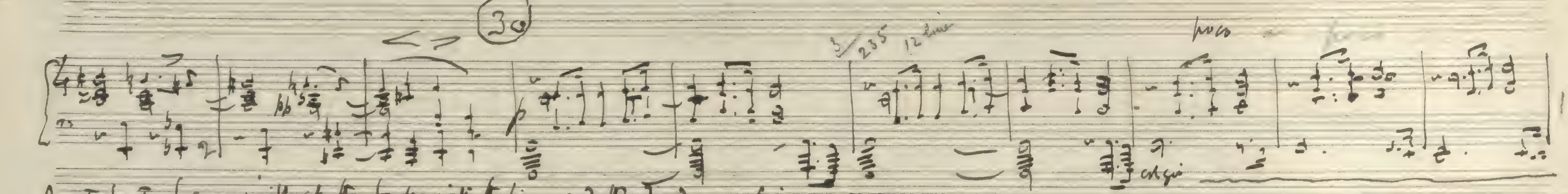
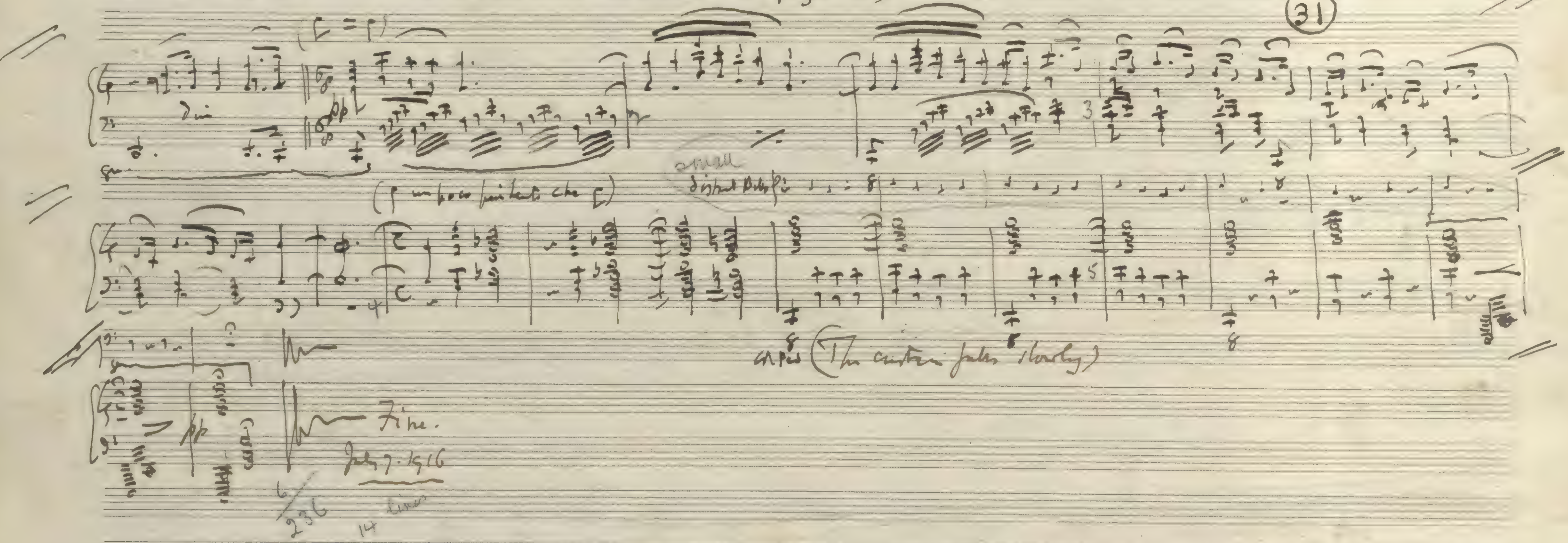

Chor.
Now they are jolly young gentlemen,
Now they are jolly young gentlemen,
Once they were Skeletons, Skeletons, Skeletons,
Skeletons, Skeletons bare
(The Crowd all talk, laugh and dance)
24
Senza tempo
Herald
Chorus
Si-lence! Si-lence!
His Majesty the King invites you all to feast with
(The hubbub dies down.)
P.f.


Allegro moderato
(The crowds pass slowly with the Castle past John & the Princess.)
in the Palace.
A wedding!
Hurrah!
Glockenspiel
25
stacc
26
dim
(The Princess & John are alone on the steps. The T.C. alone in the centre.)
rall
Poco più lento


Prince
John
Pf
To the T.C.
Come in with us!
Will you not come with us?
27
(The T.C. does not move.)
(Festive noises, clinking of glasses are heard within the palace.)
rall
Più lento
Chor: (within)
Oh
Oh where and oh where is little John the Great? Little John the bold and bonny?
28
Più mosso
Oh come!
This feast,
Where and oh where is little John the Great? Has anybody here seen Johnny?
Johnny.
Johnny?
Chor:


Adagio con molto espressione
John
This palace,
All this kingdom is yours no less than mine.
You are my friend, my travelling companion,
The true winner of all my fortune.
Come!
Come!
T.C.
Cannot come!
You
cannot?
I must leave you!
(Poco più mosso Tempo del Atto Iº)
pp (Clinging to John.)
Oh his voice is strange with hidden meaning!
29
Return?
Oh!
Whither?
Whence I came
Thither I must return.

(The T. C. looks lovingly at them, turns away and goes slowly through the gate into the distance. The stage darkens somewhat, and the Church Scene, as in



Act I Sc. I becomes visible at the back, with the bier and the dead man lying on it.)